THE JOURNAL
OF
THE MUSIC ACADEMY
MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. XLIX 1978

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada ! "

Edited by
T. S. PARTHASARATHY

1980

The Music Academy Madras

306, Mowbray's Road, Madras - 600014

Annual Subscription – Rs. 12 : Foreign $ 3·00

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OURSELVES

The Journal is now being published as an Annual.

All correspondence relating to the Journal should be addressed and all books, advertisement money and cheques intended for it should be sent to Sri T. S. Parthasarathy, Editor, Journal of the Music Academy, 306, Mowbray's Road, Madras-600 014.

Articles on music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

Manuscripts should be legibly written or, preferably, type-written (double-spaced and on one side of the paper only) and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

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The 51st Madras Music Conference
Official Report

THE OPENING DAY

21st December, 1977

The 51st Annual Conference of the Music Academy, Madras was held at the T. T. Krishnamachari Auditorium in the premises of the Academy, 306, Mowbray's Road, Madras-600-014, from 21st December 1977 to 1st January 1978. The Conference was inaugurated by Smt. Rukmini Devi.

On her arrival at the premises of the Academy, Smt. Rukmini Devi was received by Sri. K. R. Sundaram Iyer, President of the Academy and the Secretaries, and was introduced to the Members of the Executive and Experts' Committees of the Academy.

The inaugural function began with the singing of prayer by Smt. Mani Krishnaswamy.

Messages

Sri T. V. Rajagopalan, Secretary, then read the following messages received for the success of the 51st Conference of the Academy.

Message from the President of India sending his best wishes for the success of the 51st Annual Conference of the Academy.

Message from the Vice-President of India, Sri. B. D. Jatti, in which he said "I congratulate this premier institution on completing half a century of praiseworthy service in the cause of music and dance".

Message from Shri. Morarji Desai, Prime Minister of India, reading as under :

"The Music Academy of Madras has long been recognised as a premier institution in the field of preservation and popularisation of classical Karnataka music. It has also done commendable work in enabling the South to know and appreciate the Hindustani musical heritage. I send my good wishes for the success of the fifty-first annual conference of the Academy".

Message from His Excellency the Governor of Tamil Nadu reading as under :

"I congratulate the Academy on the signal service it has rendered to the cause of music for half a century now. I wish it continued success in the years to come."

Message from the Governor of Rajasthan, H.E. Shri. Raghuku Tilak, reading as under :

"Indian Music has been influencing the lives and character of the people for many centuries. I commend the efforts of the Music Academy, Madras, its stupendous task of preserving and promoting classical music and it can feel justifiably proud of its achievements."

Message from His Exceilency Shri, Tapase, Governor of U.P., offering his hearty felicitations to the members of the Academy and to the artistes attending the function. In his message Shri. Tapase said "As evident, for political and historical doldrums in the North, our traditional music, dance and arts - the musical theme of which was spirituality-shifted to the South where they were preserved and promoted to manifest the fundamental purpose and content of Indian culture. To promote the cause of our traditional music and dance is, therefore, an invaluable service to the nation and a step to fight the materialism, penetrating deep in the field today ".

Message from H. E. the Governor of Bihar, Shri Jagan Nath Kaushal, reading as under:

" The Music Academy, Madras, has been doing very good work in preserving and promoting classical music and dance both Karnatic and Hindustani. I send my best wishes for the success of the Conference ".

Message from H. E. the Governor of Karnataka sending his good wishes for the success of the Conference.

Message from the Lieutenant Governor of Pondichery reading as under :

" The Music Academy has been doing commendable work in preserving and promoting classical Karnataka Music and popularising Indian Music abroad. I am sure the the Conference would be very interesting and useful to the participants. "

Messages from the Honourable Ministers of the Government of Tamil Nadu Sarvashree R. M. Veerappan. Minister for Information and Broadcasting, Edmund, Minister for Food and Co-operation, K. Kalimuthu, Minister for Local Administration, and Selvi P. T. Saraswathi, Minister for Social Welfare.

Message from Dr, P. V. Rajamannar, Retd. Chief Justice of Madras, sending his best wishes to the Conference.

Message from Sri T. S. Rajam, Patron and Ex-President of the Music Academy, associating himself closely with the Conference and sending his best wishes for its success.

Messages of good wishes from Mrs. Johanna Spector, President, Society for Asian Music and from Mr. Rubin of the Pan Orient Arts Foundation, Boston.

Messages were also received from Sri B. M. Sundaram of Thanjavur and Sri Tiruchy Sankaran from Ontario, wishing the Conference all success.

The President of the Academy, Sri K. R. Sundaram Iyer, then welcomed the distinguished guests and members of the Academy and the public. In his address Sri Sundaram Iyer said :

Srimathi Rukmini Devi, Srimathi Vasanthakumari, the President-Elect of this Conference, Sri T. S. Rajam, Vidvans and Viduhis, distinguished guests, Ladies & Genlemen.

I have great pleasure in welcoming you all, the members of the Music Academy, the musicians, the Members of the Experts Committee and other guests. As one associated with the Music Academy for nearly 40 years, as its Treasurer for 21 years and President now, I take pardonable pride in the growth and distinction achieved by the Music Academy over the last 51 years.

We consider it a privilege to have this conference inaugurated by Srimati Rukmini Devi. She has done valuable service to enrich our country's artistic and cultural life. She has accomplished this not only by talent, devotion and courage, but also by the sheer power of perseverence in the face of many obstacles, particularly in the earlier years. She has also spread the message of India around the world both as an embodiment of our national heritage and as an expositor of Indian ideals.

Srimati Rukmini Devi has revived and sustained in a big way one of our great art forms. the Bharata Natya and made it popular throughout our country and outside. Several years back, in the social atmosphere then prevailing, fewer people alone enjoyed a dance recital. Shrimati Rukmini Devi made it widely known to the public that this beautiful art of dance should be given its rightful place in life. As you all know, she is the head of the Kalakshetra, an active, growing cultural centre in Thiruvanmiyur under her care, which is playing an important role in the educational and cultural life of our country. Over the years, she has not only presented numerous individual dances by students of Kalakshetra but has also composed, choreographed and produced several dance dramas adding every time new themes from the store house of our epics and classics. It may not be inappropriate if I mention how much we all admired her for deciding to continue to carry on her own devoted work as the President of Kalakshetra, when her name was considered for the place of the President of India.

She is also the Chairman of the Animal Welfare Board and the State Vegetarian Congress; she is also connected with a number of other organisations. She was a nominated member of the Rajya Sabha for two terms. She is a member of our Experts Committee. I am very happy that she agreed to our request to inaugurate this Conference.

I am very happy that Srimathi M. L. Vasanthakumari, one of the front-rank musicians who has enthralled thousands of music lovers through her musical concerts for thirty seven years, will be presiding over this year's Conference, She belongs to a distinguished Carnatic music *Parampara*. Her mother Srimathi Lalithangi was a reputed musician.

I wish to recall some of the achievements of the Music Academy during the last 51 years. The Experts Committee consisting of eminent musicians and musicologists has brought together leading artists and persons well versed in the *Sastras* and *Sampradayas* in their efforts to effect a reconciliation between theory and practice of the art and to place before the experts their researches and new findings.

The construction of this imposing Auditorium is a land-mark in the history of the Academy and for this we are deeply indebted to the late Shri T. T. Krishnamachari, more than to anyone else. The construction of the Academic Block will be taken up during the next year.

An important feature introduced by the Academy during the last few years is the mid-year series which my predecessor referred to in his address last year. In this series, held usually thrice in the year in April, August and October, Vocal and Instrumental Music, Harikatha and Bharatha Natyam recitals are conducted. This series affords encouragement to Junior Artists. It has given a fillip to the revival of Harikatha Kalakshepam and brought to the fore-front some promising performers of the younger generation. All the mid-year concerts and Harikathas are open to the public.

Seven indigent musicians are receiving an assistance of Rs. 100 monthly.

Many of you are already aware of the large number of prizes for competitions, concerts and scholarships for the students of the Teachers College of Music.

Members of the Public interested in the healthy development of Music and Art have made permanent endowments towards these. We have received further contributions during the current year. We are thankful to Sri C. V. Narasimhan for his handsome contribution for a prize in the name of his Guru Sangita Kalanidhi Musiri Subrahmanya Iyer, who was also one of our Vice-Presidents, to be given to an outstanding exponent of *Bhava Sangita* in the concerts, to Srimathi Pankajam Rajam for her endowment for a prize to a junior musician, vocalist or instrumentalist, and Sri Uttaram Thamba Sachitananda's endowment for Syama Sastri compositions.

The success achieved over the years through all these efforts could be attributed to some of the great contributors, eminent men with enormous capacity for organisation and well - known for their sincerity of purpose and earnestness of conviction, great integrity and foresight - late Dr. U. Rama Rao, Sri K. V. Krishnaswamy Iyer, Sri Kasturi Srinivasan, Sri T. T. Krishnamachari, Sri T. V. Subba Rao and Sri T. L. Venkatarama Aiyar - the sustained and dedicated contribution by a galaxy of Office - bearers, members of the Executive Committee, the Board of Trustees and its Convenor who are persons with rich experience. Sri K. Chandrasekharan, a founder member of the Academy, a member of our Committee and now one of our Vice-Presidents has been giving us his guidance and advice.

During the tenure of Sri T. S. Rajam as President for two terms from 1971 the Academy introduced several progressive features like the mid-year series about which I have already mentioned and monthly allowance to indigent musicians.

Dr. V. Raghavan, the seniormost among the four secretaries from 1944, has made a valuable contribution to the academic activities, as Editor of the Academy's Journal, from 1934, Correspondent of the Teachers College of Music and in overall charge of the meetings of experts, demonstrations, lectures and discussions during the Annual Conferences. Sri T. V. Rajagopalan, with the active co-operation of Sri R. Ranganathan and Sri S. Natarajan, the other two Secretaries, continues to render valuable service being in charge of the Music concerts in which more than 200 musicians and artistes take part, and all other arrangements connected with the Annual Conference and the routine administration. I must make a special reference to the unfortunate and premature demise of Sri G. Narasimhan who, as Treasurer and Convenor of the Trust Board, did quietly a remarkable amount of work in diverse departments of the Academy's activities. His passing away has been an irreparable loss to the Academy.

Sri S. Ramaswamy who was recently co-opted to the Trust Board and elected as its Convenor is already taking a keen interest and rendering a commendable service. With his cxpertise on the Engineering side he has been effecting several improvements to the A. C. plant and other installations in the Auditorium.

Let me again welcome all of you and earnestly request you all to continue to give the valuable support which you have been extending all these years to the Music Academy. Dr. V. Raghavan will now present the welcome address to the distinguished Opener of the Conference.

Dr. Raghavan, Secretary, then presented Smt. Rukmini Devi the Welcome Address in the course of which he said :

Dear Madam,

On behalf of the Music Academy, we welcome you. It is not as if you are coming here for the first time. Form, as you know, is the essence of culture as it is of our arts. Familiarity should not blunt the edge of courtesy and regard. Following therefore *Sampradaya*, which you also uphold, we present to you this Address of

Welcome expressing our regard, and appreciation of the work you have achieved in the same field. The Sanskrit saying is '*Vidvan eva vijanatt vidvaj-jana parisramam*'. Only those who have built up an organisation, developed ideals, and maintained standards can understand and appreciate truly these achievements of a sister organisation.

We had just celebrated the completion of half a century of our work. Our Golden Jubilee Conference last year was a marathon session. This year's Conference has been given a further importance by dedicating it to the memory of the great composer Sri Syama Sastri : and in commemoration of his 150th anniversary, several additional features have been introduced to enrich the Conference and the Concerts. All this does not lead to any resting on the oars. Kalidasa said : *Klesah phalena hi punar navatam vidhatte* ; "All the strain, when attended by success, produces a rejuvenation of our energies." And so we are now poised for a further era of expansion, particularly on the side of our academic activities which mark off our annual functions as real Conferences from what are merely festivals. The Academic Block which we have undertaken to build will help in our developing our College, the *Vina* and *Bharata Natya* classes, the course of training in *Harikatha*, and our growing library of books, manuscripts, albums and archival materials : it will include a small auditorium for our Conference and Experts' Committee discussions and lectures and mid-year concerts.

Some data on the infra-structure of the Academy may be mentioned on such an occasion to help the public to appreciate the position, popularity and prestige that the Academy has gained. Endowments from several individuals for various annual prizes and awards—nearly forty of them—amount to over Rs. 2,20,000. Rs. 18,000 are spent on the mid-year concerts and Harikathas to which the public are admitted free. Rs. 12,000 are provided for allowances to indignent musicians. We spend Rs. 18,000 from our own resources for our College. Our Experts Committee sessions, publications and Journal, the Junior concerts and Hindustani programmes are supported by the Central Sangeet Natak Akademi. A good number of our donations and endowments come from our

foreign participants and admirers, the most significant among which are from the Dutch scholar of Indian music Mrs. Nijenhuis for our Experts' Committee work and the Library, and the contributions from U.S. for Balasarasvati's Bharata Natya School.

Raising the question 'what is Freedom for', Ananda Coomaraswamy answers that it is not for imitating the West, trying to become a major political power and so on : but it lies in the lives of those who are truly Indian at heart and those who believe that India still is the light of the world and concludes, "if an empirical test be asked for, I believe that the love of Indian music and the comprehension of Indian art are tests unfailing." We hear often the slogan of Tradition versus Modernity. In the Indian conception, Tradition and Creativity are not contradictory : *Sampradaya* and *manodharma* are integral parts of our art. Conserving the essential is *Kshema* ; fresh access is *Yoga* ; as in life, so in art, *Yoga-Kshema* is our guiding principle of progress. The aroma of the divine lotus, the *Saugandhika*, of our art, has spread far and wide and drawn responsive spirits from all over the world; but let us maintain our *Manasasarovar* pure and not allow it to be swamped with the water-hyacinth.

Without treading more into the matters of your address, may I now, on behalf of the Music Academy, request you, Madam, to inaugurate our 51st Conference and Festival.

We remain,
Madam,
Your friends of the

21-12-'77. MUSIC ACADEMY, MADRAS

Inaugural Address

Smt. Rukmini Devi then delivered the following Inaugural Address :

President and members of the Music Academy !

I must first of all offer my thanks to the Academy for having asked me to inaugurate this year's Conference and Festival. A minister, an industrialist or some eminent and influential person might have been more useful. It is an honour and pleasure for me to accept this invitation so kindly given to me by the new President Mr. Sundaram Iyer for whom I have the greatest regard.

The Academy is growing from strength to strength with many aspects for promoting Indian Culture. Its publications and research work as well as the encouragement it has been giving to young artists have been noteworthy. Our outstanding musicians have been honoured and made Presidents of Annual Conferences when the title of 'Sangita Kalanidhi' has been conferred on them. These Annual Festivals have been outstanding and are very well known and deeply appreciated by many connoisseurs and devotees of Indian Culture, particularly by myself. I must of course pay my tributes to the outstanding Presidents that this Academy has had from its earliest days beginning with Dr. U. Rama Rao, Sri K. V. Krishnaswami Aiyar, Sangita Kalanidhi T. L. Venkatarama Iyer, Sri T. S. Rajam and the present President. I would be failing in my duty if I do not make a special mention of the great scholar Dr. V. Raghavan to whose ability, knowledge and powers of organisation, the Academy owes much of this success. His colleagues have also done yeoman service.

I was one of the earliest members of the Music Academy and I am thankful to see it flourishing and doing such useful work in the field of our Culture.

I am really happy that this year when I am inaugurating the Festival, the 'Sangita Kalanidhi' title is being conferred on Smt. M. L. Vasanthakumari who is an eminent musician and has won a name in our country for her pure and traditional music.

Music, according to me, is the essence of civilization. As music is, so is civilization. The influence of music is impossible to describe as its divine effect upon civilization is so subtle that our physical consciousness cannot comprehend it except in terms of the pleasure

it gives to the listeners as well as to the musicians whose creative genius is stimulated by such listeners as are understanding and appreciative. Our sastras have spoken so much about music. But music cannot be understood by the study of it. Like meditation, only the one who experiences it can know what it is. For me music is beyond sound and words. As a voice or an instrument is the vehicle of music, so is a musician such a vehicle through whom this divine influence pours. The musician and the audience are equally important: Yet for complete fulfilment, the quality and attitude of both have to be on such a level that the Highest can express Itself. A true musician never thinks about himself except as being sensitive to the response of the audience. I have been fortunate from my childhood to have heard the giants of Carnatic music. Like a vision of the Himalayan mountains, even a few moments of their music are unforgettable. Though I have heard such artists as Thirukodikaval Krishna Iyer, Poochi Iyengar, Veena Vaidyanatha Iyer and many others, their music is only a magnificent memory. Later when I heard and had the privilege of listening to Veena Dhanam, Mysore Vasudevachar, Tiger Varadachariar, Veena Krishnamachariar, Mazhavarayanendal Subbarama Bhagavathar, Ariyakudi Ramanuja Aiyengar, the Karaikudi Brothers, Maharajapuram Viswanatha Iyer, Papanasam Sivan, Rajaratnam, Veeruswami and others, I listened with greater intellectual understanding as well. Yet I can say that it is not the intellectual understanding that held me spellbound. As one grows older and listens more and more, one listens with one's heart as well, for I believe that the physical, emotional and intellectual have their own subtle ears. Ultimately it is the heart that merges into the melody that brings a 'marriage' between the higher and lower self.

All rasikas expect musicians to inspire them but I think that the audience also must inspire the musicians. For this, sensitivity, reverence and receptivity are most important. Of course technical understanding, both of Sahitya and Sangeeta is essential. I find often modern audiences are more and more interested in intellectual acrobatics in classical music and this is one of the reasons many feel that our classical music becomes stereotyped and stale. It is only when we go beyond the intellect that we can reach the perennial well of music. Unfortunately, musicians depend so much on numbers

in the audience. It is only rarely that they would rather have fewer audiences than popularity.

So many things in modern civilization are dragging our art into low depths. One is money, the others are publicity and popularity. I remember in my childhood great musicians used to sing or play at a wedding or in temples or on other auspicious occasions. Every one gave gifts like shawls, grain, jewels and money voluntarily. There was no question of rates or charges. Nowadays, the musicians demand and the people do not give voluntarily either. Many would prefer to pay for other entertainments or pleasures rather than to an artist. One important factor is that we have not yet realised that a great artist must be respected and honourcd at least as much as a scientist or a minister. Very few realise that an artist's contribution to the nation is more long-lasting and forms an essential gift. As food is to the body, so is art to the soul. In Western countries, especially in countries like Russia, an artist is wclcomed like a king or a queen and they take great pride in their giftcd citizens. In India today, we also appreciate them but generally only when they have gone abroad and have become famous in the West. We still suffer from an inferiority complex and an essential ignorance. Also I have noticed that when foreign artists perform in India, the audicnces are great, they are silent, disciplined and applaud continuously. A first rate Indian artist is hardly applauded continuously. A first rate Indian artist is hardly applauded while even a third rate artist from abroad is called for encores. It hurts me to see this disregard. Not only this. I also feel that any one who signs or plays or dances deserves the quiet attention of the people. Otherwise it is not easy for a musician or dancer to perform. Day after day continuous practice is necessary to keep to a high level. Yet there is disregard by an audience from whom the minimum requirement demanded is attention and respect at least for the effort Concerts at our marriages are the worst examples of this kind of disrespect. Musicians have to earn and they must also have receptive audience to communicate to. It is a pathetic sight to see the music concert as an occassion for loud conversations.

One important aspect of music is the purity of sound. Just as we love to hear the voices of birds in their purity, if the musicians'

voices are well modulated and trained, it is a joy to hear them, instead, we hear strange voices through the medium of the loud speaker which is generally - unnecessarily and unnaturally-loud. We all have the ability to talk—and India excels in this - is it not a sign of civilization to speak softly and not too much? To me it is a form of egotism to hear oneself speak so much. We have become so used to this that we are no more sensitive to the ugliness of the over-amplification provided by the loud-speaker.

As civilization is, so is art and as art is, so is civilization. Music being the highest refining influence it is important that every school and college should give importance to the art. It is not enough to train musicians or artists. There has to be proper musicial education by educating the young to appreciate. Unfortunately, there is an idea that Girls' Schools need music teachers and not Boys' Schools In fact, I am surprised to find that all kinds of subjects like biology, science and even what is called drawing are more important for passing examinations than music. Everyone cannot perform, as this capacity depends on the natural gift of the student, but everyone can be taught to understand and study and know simple songs. Why is music not part of the curriculum in all schools? Every boy and girl needs music and young people are essentially musicial. The first aspect of music that is instinctive to start with seems to be rhythm. I find that even the so called savage enjoys this. In countries where there is no classical music, rhythmic instruments and dances play a great part in their lives as this brings them joy. From this alone has been born the jazz, rock and roll etc. This type of music has captured the films and I regret this has captured our younger generations as well. The mixture in India of orcherstral music and devotional songs is to me a strange combination. We elders and educationists particularly, have done nothing to help our young in their demand for this spiritual need. Music does not mean only the classical mode, as we have in India a rich tradition of religious, folk and other types of music. Every activity in India, even drawing water from a well or ploughing the field was accompanied by songs. The coolie, the fisherman, the potter and even the beggar sang. They were beautiful but now we never hear them but we hear in plenty something which is neither Western nor Indian. Surely we should

be proud of our great traditions that will capture the hearts of the entire world if only we know and feel what is beautiful and realise that in art there are only two categories, good and bad.

There are two other points needing our attention. One is the training of the voice. This is much neglected today. Secondly having developed the voice it is necessary to sing like true Indians and not like Western opera stars. We cannot bring out the beauties of our ragas by imitating the west. Each country has its own genius. Our country's unique gift is that a musician has to be creative. Ragas, swara singing, pallavi, thanam etc., are creative and the songs that are sung are interpretative. While we sing a song by a composer like Tyagaraja, not only must we be true to the original mood but we can also be interpreting this mood in our own way, giving a new meaning according to the musician's imagination and feeling.

The last and most important thing to emphasize is religious education through music and art. In India all art including drama, poetry, music, dance etc., was practised in the temple as they were as important an offering as incense and flowers. Devotion has many forms of expression and it is a good thing that temple festivals still include concerts as they used to do. The temples are our true art centres and should play a great part in encouraging true art and training young students, women and men in traditional temple arts. Our Maharajas were also great patrons of art and we have to be grateful to them for the legacy of great artists who are even now helping India. But what about the next generation and who are the patrons of art and artists of the new age? We cannot expect the Government to take their places as Governments are run by those who mostly have not had traditional education or artistic training. It is now the responsibility of the temples, artists and educationists to give the leadership along right lines. While Governments can help and support, ultimately it is not man that can inspire but the Divine powers that shower Their Grace upon man. If we, who are artists, go half way towards the Divine Being, our offering will be doubled and trebled into a veritable cascade of creative art. With these words, expressing my views for the consi-

deration of all who believe in the Beauty that guides, moulds and builds great civilizations, I pray for a glorious future for India, the holy land of the rishis, sages and teachers of humanity.

I have pleasure in inaugurating the 51st Annual Conference of the Music Academy.

Vote of thanks

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

Election of the President.

Vidwan Sri Sandhyavandanam Srinivasa Rao then proposed Smt. M. L. Vasanthakumari to be the President of the 51st Conference, The proposal was seconded and supported by two others,

Smt. M. L. Vasanthakumari then delivered her Presidential Address in Tamil, an English gist of which is furnished below. The original speech in Tamil is printed eleswhere in this issue.

"I consider it my good fortune that Smt. Rukmini Devi performed the inauguration ceremony of this 51st Conference of the Music Academy.

I am deeply grateful to the Music Academy for conferring on me the unique honour of presiding over this Conference. This is a golden opportunity in my life and I request all Vidwans to assist me in conducting this Conference.

I place all this honour at the feet of my mother Vidushi Smt. Lalitangi and my father Vidwan Sri Ayyasami Iyer who were not only my parents but my gurus as well.

My parents had rendered yeoman service to Karnatic music. They were mainly instrumental in popularizing the compositions of Sri Purandara Dasa in South India. They were not keen that I should enter the music field and gave me general education. But in the musical atmospere of my house, I had ample opportunity of

practicsing vocal music. Once Sri G. N. Balasubrahmanyam heard me sing and he prevailed upon my parents to place me under his tutelage. It was he who was responsible for the status I occupy in the music world today. I remember him with gratitude on this occassion.

The services rendered by the Madras Music Academy in the cause of music are renowned all over the world. Every musician considers it a privelege to practicipate in this Conference every year.

An opinion is prevalent now that Karnatic music is attracting less and less rasikas. This need not worry us. The Hindu society is bound by certain traditions like visiting temples and celebrating festivals. Similarly the tradition of classical music will also continue to flourish. In fact I personally visualize a bright future for it.

The Musical Trinity has left behind a treasure of compositions and musicians like me are making a living out of them. How can Karnatie music disappear if such songs, composed two centuries ago continue to be sung even today? The songs were not intended for concerts alone but as they were soaked in bhakti, they will have an eternal place in our lives.

Sri Tyagaraja, for instance, has given us a wide range of compositions in each raga in different tempi and with a variety of eduppus. If we learn five or six kritis in say, Kalyani they will enable us to sing a raga alapana and also kalpana svaras. His songs are full of didactic passages like 'Manasu nilpa sakti leka pote' (of what avail is puja if you cannot control your mind) and 'Meppulakai kanna tavu nappu padaka' (why get into debts just to earn praise) which help us to shape our lives. In this respect there is a lot of similarity between him and Sri Purandara Dasa.

Sri Dikshitar was an upasaka, a great Sanskrit scholar and a vainika and his kritis are replete with vilamba kala prayogas and ragabhava. Sri Syama Sastri's kritis are full of laya intricacies. The Academy is celebrating this year the 150th anniversary of Sri Sastri.

The compositions of the Trinity are an amalgam of laya, raga, sahitya and bhakti and will instill bhakti even in atheists if they sing them with a full understanding of their meaning.

A host of other composers like Gopalakrishna Bharati, Arunachala Kavi, Arunagirinatha and Tayumanavar have given us rare songs and Subrahmanya Bharati has left many patriotic songs.

If a person wants to take to music as a profession, he or she must have some aptitude for it. Music should not be treated as a pastime. Music is a great ocean and one should dedicate himself to its sadhana. A minimum period of ten years should be spent with a competent guru and voice culture should be practised. North Indian musicians start their initial practice with a tambura in their hand and also train their voice to sing in the mandra sthayi. Karnatic musicians also followed this practice in the past.

Gamakas are the unique feature of Karnatic music and a svara, like the gandhara in Todi, lends itself for being sung with delicate variations. Gurukulavasa is essential to grasp such intricate points and the disciple should sing along with the guru. The guru's blessing is essential for a desciple to become a successful performer. Students learning music in schools or colleges can also do gurukulavasa under the teachers there.

For various reasons. the duration of the present day music concerts has been reduced but I feel that a musician shoud be able to satisfy the audience within the time allotted. There is ample scope in our musie for innovations but the basic structure of a kriti should be kept intact and not altered. Madhyama kala sancharas have their own beauty. Brugas in fast tempo should adhere to the sruti and above all, true music must touch the listener's heart.

A sense of proportion plays an important role in concerts and one can sing at least a small pallavi even in a 2-hour concert. Ragam, tanam and pallavi occupy a place in Karnatic music like the khyal in Hindustani music

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A concert is a daily test of the calibre of a musician. A slight lapse here and there may let him down and a constant vigil is essential.

I dedicate all this honour to my husband Sri. Krishnamurti who has been a pillar of strength to me in my musical life.

On the eve of my becoming a 'Sangita Kalanidhi' I remember, with gratitude my rasikas who have stood by me for nearly 36 years. I am fully aware that I am a humble individual in the midst of many maha vidwans who adorn our Karnatic music.

Tamil Text of Smt. Vasanthakumari's Presidential Address

மதிப்பிற்குரிய ஸ்ரீமதி ருக்மிணிதேவி அவர்களே, சங்கீத வித்வத் சபையின் தலைவர் அவர்களே, காரியதரிசிகள், பொக்கிஷதார் மற்றும் Expert கமிட்டி அங்கத்தினர்களே, வித்துவான்களே, விதுஷிகளே, அன்பிற்குரிய ரசிகப்பெருமக்களே !

உங்கள் அனைவருக்கும் எனது நன்றி கலந்த நமஸ்காரங்களைத் தெரிவித்துக் கொள்ளுகிறேன். இந்த சங்கீத வித்வத் சபையின் 51-வது பெருவிழாவை ஸ்ரீமதி ருக்மிணிதேவி அவர்கள் துவக்கி வைப்பது, என்னுடைய பெரும்பாக்கியம் என்றே கருதுகிறேன். அம்மையார் அவர்கள் என்னைச் சிறுபிராயத்திலிருந்து இன்றுவரை நன்கு அறிந்தவர். எனக்கு ஆரம்பகாலத்தில் மிகுந்த ஊக்கத்தை அளித்தவர் என்று சொன்னால் அது மிகையாகாது.

சங்கீத வித்வத் சபையினர் இந்த மகத்தான கௌரவத்தையும், தலைமை தாங்கும் பொறுப்பையும் எனக்கு அளித்ததற்கு வித்வத் சபையைச் சேர்ந்த எல்லோருக்கும் எனது ஆழ்ந்த நன்றியைத் தெரிவித்துக் கொள்ளுகிறேன். என்னுடைய வாழ்நாளில் மறக்கமுடியாத ஒரு பொன்னான சந்தர்ப்பம் இது என்று நினைக்கும் பொழுது, எனக்கு அளவு கடந்த மகிழ்ச்சி உண்டாகிறது. இந்தப் பெருவிழாவில் எனக்கு உறு துணையாக இருந்து, செவ்வனே நடத்திக் கொடுக்குமாறு சங்கீத வித்வான்களையும், விதுஷிகளையும் கேட்டுக்கொள்ளுகிறேன்.

இந்தச் சந்தர்ப்பத்தில் என்னை ஈன்றெடுத்த தாயார் சங்கீத விதுஷி ஸ்ரீமதி லலிதாங்கி அம்மாளுக்கும், எனது தகப்பனார் சங்கீத வித்வான் ஸ்ரீ அய்யாசாமி அய்யர் அவர்களுக்கும் இந்த கௌரவத்தை அவர்களுடைய பொன்னடிகளில் சமர்ப்பிக்கிறேன். அவர்கள் எனக்குப் பெற்றோர்கள் மட்டுமல்ல; குருஸ்தானமும் கூட.

என்னைப்பற்றிச் சுருக்கமாக உங்கள் அனைவருக்கும் கூற விரும்புகிறேன். என் பெற்றோர்களுக்கு எவ்வளவோ கௌரவங்கள் கிடைத்திருக்க வேண்டியது; அவர்களுக்கு கிடைக்கவில்லை. அவர்கள் கர்நாடக சங்கீதத்திற்குப் பெரும் தொண்டு செய்தவர்கள். உதாரணமாக சங்கீத பிதாமகர் என்று சொல்லும் ஸ்ரீ புரந்தரதாஸரின் க்ருதிகளை தென்னிந்தியாவில் பிரபலப்படுத்தியத்திற்கு அவர்கள் இருவருமே முக்கிய காரணம் என்று சொல்லலாம். நான் சங்கீதத் துறைக்கே வரக்

கூடாது என்று என்னைப் படிக்க வைத்தார்கள். ஆனால் எங்கள் வீட்டில் சங்கீதம் எப்பொழுதும் நடைமுறையில் இருந்தபடியால் நான் சிறு பிராயத்திலிருந்தே வாய்ப்பாட்டு அப்பியாசம் செய்யும் சந்தர்ப்பம் கிடைத்தது. ஒரு சமயம் சங்கீத கலாநிதி ஸ்ரீ ஜி. என். பாலசுப்ரமணியம் அவர்கள் என் பாட்டைக் கேட்க நேர்ந்தது.

ஸ்ரீ ஜி, என். பி. அவர்கள், நான் சங்கீதத் துறைக்குத்தான் வர வேண்டும் என்று கூறி, என்னைத் தம் சிஷ்யையாக ஏற்றுக்கொண்டு முன்னுக்குக் கொண்டுவருவதற்கு முயற்சி எடுத்துக்கொள்வதாக, என் தந்தையிடம் மிகவும் வற்புறுத்திக்கூறினார். என் பெற்றோர்களே எனக்கு ஆரம்பகால குருவாக இருந்ததால், ஸ்ரீ ஜி. என். பி. யிடம் கற்றுக்கொண்டு குருகுலவாசம் செய்வதற்கு ஒரு மகத்தான சந்தர்ப்பம் கிடைத்தது. ஸ்ரீ ஜி. என். பி. அவர்கள், தாம் சொல்லியபடியே என்னுடைய சங்கீத உலக முன்னேற்றத்திற்கு மிகுந்த அக்கறையும் உதவியும் செய்தவர் ஆவார். இன்று எனக்குக் கிடைத்திருக்கும் இந்த கௌரவத்தை காலம்சென்ற ஸ்ரீ ஜி. என். பி. அவர்களுக்கும் சமர்ப்பிக்கிறேன். இந்த சந்தர்ப்பத்தில் ஸ்ரீ ஜி. என். பி. அவர்களின் நெருங்கிய நண்பர், பிரபல வழக்கறிஞர் ஸ்ரீ C. K. வெங்கட நரசிம்மன் அவர்களும் எனது முன்னேற்றத்திற்கு முக்கிய காரணம் ஆவார் என்றே சொல்லலாம். எனக்குக்கிடைத்திருக்கும் இந்த மாபெரும் கௌரவத்தில் அவருக்கும் பெரும்பங்கு உண்டு. இவர்களைத் தவிர, காலஞ்சென்ற மகாவித்துவான்களுக்கும், விதுஷிகளுக்கும், பெரியோர்களுக்கும், நான் தலைவணங்கி, தாழ்மையான எனது நமஸ்காரங்களைச் செலுத்துகிறேன்

சங்கீத வித்வத்சபை சங்கீதத்திற்காக இணையற்ற சேவை செய்து வருவது உலக மறிந்த விஷயம், அதுவும் இளம் பாடகர்கள், வித்வத் சபையில் பங்கு எடுத்துக் கொண்டால், அதை ஒரு பெரிய கௌரவமாக பாடகர்களும் சரி, ரசிகர்களும் சரி, கருதுகிறார்கள். இது நம் சங்கீத உலகத்திற்கே பெரிய பெருமை கொடுக்கும் விஷயமாகும். வித்வத் சபையின் இந்த வருடாந்திர மகாநாட்டில் நம்முடைய தேசத்திலிருந்தும் மற்றும் ஐரோப்பா, அமெரிக்கா போன்ற அயல் நாடுகளிலிருந்தும் பிரதிநிதிகள் வந்து கலத்து கொள்வதிலிருந்தே சங்கீத வித்வத்சபையின் பெருமைபற்றி நாம் அறியலாம்.

இச்சந்தர்ப்பத்தில் நான் ஒரு சிறிய அபிப்பிராயத்தை வெளியிட விரும்புகிறேன். இப்பொழுது இளம் பாடகர்களுக்குச் சங்கீத வித்வத்சபையினர் நிறைய சந்தர்ப்பங்களைக் கொடுக்கிறார்கள். முன்பெல்

லாம் வருடாந்திர மகாநாடு மட்டுமே நடத்து கொண்டிருந்தது. இப்பொழுது Mid-year series என்ற ஒன்றை ஏற்படுத்தி யிருக்கிறார்கள். இதைப்போல் ஒவ்வொரு மாதமும் இளம் வித்வான்களின் கச்சேரிகளை நடத்தி அதற்குக்கட்டணம் ஒன்றுமில்லாமல், இலவசமாக எல்லோரும் கேட்க ஏற்பாடு செய்யவேண்டும் என்று கேட்டுக்கொள்கிறேன். இதனால் இதையே நம்பி இருக்கும் இளம் வித்வான்களுக்கும், வித்யார்த்திகளுக்கும், ஊக்கமும், உற்சாகமும், நம்பிக்கையும் ஏற்படுமென்பது என் அபிப்பிராயம்.

கர்நாடக சங்கீதத்தைக் கேட்பதற்கு மிகவும் குறைந்த ரசிகர்களே வருகிறார்கள் என்பது இப்பொழுது நிலவி வரும் பொதுவான அபிப்பிராயம். அப்படியிருந்தாலும் பரவாயில்லை; ஒரு விஷயம். நம் இந்து சமுதாயத்தில் கர்நாடகமாக சில பழக்கவழக்கங்களுக்கு நாம் கட்டுப்பட்டிருக்கிறோம். உதாரணமாக—கோவிலுக்குப்போவது, பண்டிகைகளைக் கொண்டாடுவது போன்ற பழமையான சம்பிரதாயங்கள் இருந்து கொண்டுதான் வருகின்றன. இதைப்போல் கர்நாடக சங்கீதமும் என்றும் அழிவில்லாமல் இருக்கும் என்பதில் சந்தேகமேயில்லை. சொல்லப்போனால், இன்னும் சில வருடங்களில் சாஸ்திரிய கர்நாடக சங்கீதத்திற்குப் பலத்த ஆதரவு ஏற்படும் என்பது என்னுடைய திடமான நம்பிக்கை, நாகரிகங்களில் பல விஷயங்களில் பழமையைப் புதுமை என்று ஆக்குகிறார்கள். அதே மாதிரிதான் சங்கீதமும்.

நூற்றுக்கும் மேற்பட்ட வருடங்களுக்கு முன்பு தோன்றிய மகாபுருஷர்களான தியாகப்பிரும்மம், முத்துஸ்வாமி தீக்ஷிதர், ச்யாமா சாஸ்திரிகள் ஆகிய மும்மூர்த்திகள் பல கீர்த்தனைகளை நமக்குப் பொக்கிஷமாக வைத்துவிட்டுப் போயிருக்கிறார்கள். இவ்வளவு பழமையான கிருதிகளைத்தான் நாம் இப்போது மேடைக்கச்சேரிகளில் பாடிக்கொண்டிருக்கிறோம். எங்களைப்போன்ற பாடகர்கள், அவர்கள் இட்ட சங்கீத பிச்சையில் தான் உதர போஷணத்தை நடத்திக்கொண்டிருக்கிறோம் என்று சொன்னால் மிகையாகாது. இவ்வளவு பழமையான பாட்டுக்கள் இன்று எல்லோருக்கும் பயன் பட்டுக்கொண்டு, ரசிகர்களையும் மகிழ்வித்துக் கொண்டிருக்கிறதென்றால், கர்நாடக சங்கீதம் எப்படி அழியமுடியும்? இந்த மகான்கள் நாம் பாடப்போகிறோம் என்ற ஒரே காரணத்திற்காக கீர்த்தனைகளை இயற்றவில்லை. அவர்களுடைய ஈச்வர பக்தியின் காரணமாக, தங்களுடைய அபிப்பிராயங்களைச் சங்கீதத்தின் மூலமாக இறைவனிடத்தில் அர்ப்பணித்திருக்கிறார்கள். அவர்களுடைய பக்தியும் சத்தியமான வாக்கும் தான் இன்று அவர்களுடைய கீர்த்தனங்கள் சாச்வதமாக நம்மிடையே நிலைத்து விட்டதற்குக் காரணம்.

ஸ்ரீ தியாகப்பிரும்மத்தின் கீர்த்தனைகளை எடுத்துக் கொண்டால், அதில் சங்கீதம் எவ்வளவு இருக்கிறது என்பதை நாம் நன்கு அறிந்து கொள்ளலாம். ஒவ்வொரு கன ராகத்திலும் எவ்வளவோ கிருதிகளை அவர் இயற்றியுள்ளார். ஒவ்வொரு கிருதியிலும் ஒவ்வொரு அம்சத்தைக் காணலாம். சௌக காலம், துரித காலம், மத்யம காலம், மேல் ஸ்தாயி எடுப்பு, மத்ய ஸ்தாயி எடுப்பு, கீழ் ஷட்ஜத்தில் எடுப்பு, இந்தமாதிரி பல வகையான படைப்புகள். உதாரணமாக, கல்யாணி ராகத்தையே எடுத்துக் கொள்வோமே—அதிலிருந்து ஐந்தாறு கீர்த்தனைகளைப் பாடம் செய்தாலே, நாம் ராகம், ஸ்வரம் பாட வழி வகுத்துக்கொள்ளலாம். அது மட்டு மல்லாமல், ஸ்ரீதியாகப்பிரும்மத்தின் சாகித்தியங்களைப்பார்த்தால், வாழ்க்கையைநாம் எப்படி வகுத்துக்கொள்ளவேண்டும் என்று நன்கு அறியலாம். மானிட ஜென்மம் எடுத்தால் எப்படி வாழ வேண்டும் என்று சொல்லியிருக்கிறார்.

உதாரணமாக—

" மனஸு நில்ப சக்தி லேக போதே"

மனத்தை அடக்க முடியவில்லையென்றால் பிரயோஜனம் இல்லை என்கிறார்.

" மெப்புலகை கன்னதாவு நப்பு படக "

பிறர் மெச்சுவதற்காகக் கடன்பட முடியுமா? என்று கேட்கிறார். இந்த மாதிரி பல தத்துவங்கள்.

ஸ்ரீ தியாகப்பிரும்மத்தின் தத்துவங்கள் ஸ்ரீ புரந்தர தாஸரின் கீர்த்தனைகளை ஒட்டியே இருப்பதைக் காணலாம் தியாகப்பிரும்மம்—ஸ்ரீராம பக்தர். புரந்தர தாஸர்—ஸ்ரீகிருஷ்ண பக்தர், இதுதான் வித்தியாசம்.

ஸ்ரீ தியாகப்பிரும்மத்தின் தாயாருக்கு ஸ்ரீ புரந்தரதாஸரின் கிருதிகள் ஏராளமாகப் பாடமென்றும், அதைக்கேட்டுக்கேட்டு, ஸ்ரீதியாகப்பிரும்மம் தானும் அவ்வழியில் சென்றார் என்றும் பெரியோர்கள் சொல்லக் கேட்டிருக்கிறேன்.

ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களின் கிருதிகளில் வடக்கத்தி சங்கீத சம்பிரதாயத்தையும் நாம் காணலாம். அவர் ஒரு சிறந்த உபஸாகர். பெரிய சம்ஸ்கிருத ஞானி. சிறந்த வைணிகர். அவருடைய கிருதிகளின் பாணியே தனியானது. சௌக காலத்திற்கு முக்கியத்தும் கொடுத்தவர். ராகபாவமும் அதில் ததும்பும்.

ஸ்ரீ ச்யாமா சாஸ்திரி அவர்கள் சிறந்த அம்பாள் உபாஸகர். அவர் கிருதிகளில் ராக பாவம் உண்டு. லயத்திற்கும் சிறந்த ஸ்தானத்தை அளித்திருக்கிருர். இவ்வருஷத்தின் வித்வத் சபையின் சிறந்த அம்சமும் நோக்கமும் ஸ்ரீ ச்யாமா சாஸ்திரிகளின் 150-வது வருடாந்திர விழாவைக் கொண்டாடுவதாகும். இது ஒரு பெரிய விசேஷமாகும். இந்த மாதிரி இம் மும்மூர்த்திகளின் ஆச்சரியகரமான சேவை, நம் கர் நாடக சங்கீதத்தைத் தவிர வேறெங்கும் காணமுடியாது.

நம் கர்நாடக சங்கீதத்தில் என்ன விசேஷம் என்ருல் இம் மும் மூர்த்திகளின் அரிய படைப்புகளிஞல் லயம், ராகம், ஸாகித்தியம், பக்தி—இவையெல்லாம் ஒன்று சேர்த்து கிருதிகள் என்று ஏற்படுத்தி யிருக்கிருர்கள். பக்தியோடு பாடவேண்டும் என்று நாம் சொல்லுகிரேம். ஆனல் என்னுடைய அபிப்பிராயம் நம் பெரியோர்களின் கிருதிகளைப் பாடினல், அதுவும் அர்த்தம் தெரிந்து பாடினல். பக்தியில்லாதவர் களுக்குக் கூட பக்தி ஏற்பட்டுவிடும் என்பது என் அபிப்ராயம். இந்த சந்தர்ப்பத்தில் நான் இன்ஞென்றையும் சொல்ல விரும்புகிறேன். பாடு பவர்களுக்கு எல்லா பாஷையும் தெரியாவிட்டாலும், தெரிந்தவர்களிடத் தில் பாடலின் அர்த்தத்தை ஓரளவுக்காவது தெரிந்துகொண்டு பாடினல், நம் மனது நிச்சயமாக பகவானிடத்தில் லயிக்க முடியும்.

நம் மும்மூர்த்திகளைத்தவிர, தமிழிலும் மகான்களான கோபால கிருஷ்ண பாரதியார், அருணுசலக்கவிராயர், ஆழ்வார்கள், நாயன்மார் கள், அருணகிரிநாதர், தாயுமானவர்—போன்ற மகான்கள் நமக்கு அற் புதமான கீர்த்தனங்களைத் தந்திருக்கிருர்கள். தேசப்பற்றைக்குறித்து, ஸ்ரீசுப்ரமணிய பாரதியார் நிரம்ப பாடியிருக்கிருர். இது ஒரு விசேஷ அம்சம். நம் காலத்திலேயே சிறந்த வாக்கேயக்காரராக பிரம்மஸ்ரீ பாபநாசம் சிவன் அவர்களைக் கண்டோம்,

என்னுடைய அனுபவத்தில் மேடைக்கச்சேரிகள் பற்றியும், சங்கீ தத்தின் சாதக முறைபற்றியும், எனக்குத் தெரிந்த சிலவற்றைச் சொல்ல விரும்புகிறேன். பிழை ஏதேனும் இருந்தால் நீங்கள் எல்லோரும் என்னை மன்னிக்கும்படி கேட்டுக்கொள்ளுகிறேன்.

பொதுவாகச் சங்கீதத்தை முக்கியமாக வைத்துக்கொண்டு வாழ்க்கை நடத்த வேண்டும் என்ருல் சங்கீதம் உடன் பிறந்திருக்க வேண்டும். சிறிது கூட சங்கீதத்தைப் பற்றி அபிப்ராயமே இல்லாதவர்கள், ஏதோ பொழுது போக்கிற்காக சங்கீதம் பாட வேண்டும் என்று நினைப்பது ஒரு

பெரிய தவறு என்றே நான் கருதுகிறேன். சங்கீதம் என்பது ஒரு பெரிய ஸாகரம். இதற்கு ஒரு ஜென்மம் போதாது. மகாவித்வான்கள் எல்லோருமே, அவர்களுக்கு இன்னும் எவ்வளவோ தெரிந்து கொள்ள வேண்டும் என்று சொல்லி, நான் கேள்விப்பட்டிருக்கிறேன் இந்த வித்தையில் யாரும் கரைகண்டதில்லை. இது ஒரு 'தவம்' என்றே சொல்ல வேண்டும். ரிஷிகள் ஆயிரக்கணக்கான வருடங்கள் தவம் செய்தது போல், நாம் சங்கீதத்தைத் தவமாகத்தான் மேற்கொள்ள வேண்டும்.

சங்கீதமென்றால் மிருகங்களும் மயங்குகின்றன. தேவர்கள், ஏன் சாக்ஷாத் பகவத் ஸ்வரூபம் ஆன கிருஷ்ண பரமாத்மாவே வேணு கானத்தில் வல்லவர்; சிவபெருமான் ஸாம கானத்தில் மயங்கியவர்; பரம அசுரனை ராவணேச்வரனே சங்கீதத்தில் வல்லவன் என்று புராணம் சொல்லுகின்றது.

இப்பொழுது சாதகம் செய்யும் முறையைப்பற்றிச் சற்று கவனித்துப் பார்ப்போம்:

வாய்ப்பாட்டு பாடுகிறவர்கள் குறைந்தபட்சம் ஒரு பத்து வருடங்களாவது நல்ல முறையில் நல்ல குருவிடம் அப்பியசித்தால், அதற்கு நல்ல பலன் உண்டு. அவரவர்களுக்கு எவ்வளவு சப்தம் கொடுத்து பாடமுடியுமோ, அந்த அளவிற்கு வாய்திறந்து சாதகம் செய்ய வேண்டும். தன் சக்திக்கு மீறி சப்தம் கொடுத்தால், சில வருடங்களுக்கு அப்பால் சாரீரம் கெட்டுவிடும் என்பது என் அபிப்ராயம். அதற்காக உள்ள சப்தத்தை அடக்கி, கள்ளத் தொண்டையில் பாடுவதும் தவறு. கர்நாடக சங்கீதத்தில் கமகத்திற்கு பிரதானமான இடம் உண்டு என்பது எல்லோருக்கும் தெரிந்த விஷயம். அதே சமயத்தில் சுத்த ஸ்வர சாதகமும் வேண்டும். சுத்த ஸ்வர சாதகத்தினால் நாம் ச்ருதி சுத்தத்திற்கு முக்கியத்துவம் கொடுக்கிறோம் என்பது என் அபிப்ராயம். வடக்கே வித்வான்கள் தம்பூராவை வைத்துக்கொண்டு ஆரம்ப காலத்தில் சுத்த ஸ்வர சாதகத்தில்தான் மிருந்த அக்கறை செலுத்துகிறார்கள். இதைத் தவிர, ஆதார ஷட்ஜத்திற்குக்கீழ், மந்த்ர ஸ்தாயியில் நிறையப் பாடுவது ஹிந்துஸ்தானி சங்கீதத்தில் ஒரு பெரிய அம்சம். இதுபோல் சாதகம் செய்வதினால் அஸ்திவாரம் பலமாக இருக்கும். எப்படிக் கட்டிடத்தை உயர்த்தலாம் என்பதுபோல் மேல் ஸ்தாயியில் பாடுவதற்குச் சாரீரத்தில் இது ஒரு பலத்தைத் தரும். இந்த விதமான சாதகத்தை நம் சங்கீதத்திலும் நடைமுறைக்குக் கொண்டுவரலாம்.

நம் முன்னோர்கள் இந்த விதமான சாதகத்தை மேற்கொண்டார்கள் என்று பெரியோர்கள் சொல்ல நான் கேள்விப்பட்டிருக்கிறேன். மற்றப்படி லய சம்பந்தமாகவோ, கமக சம்பந்தமாகவோ அப்பியாசத்திற்கு

சரளி, ஜண்டை, வர்ணம், கிருதிகள், க்ஷேத்ரக்ஞ பதங்கள்—இவை எல்லாம் நம்பெரியோர்களே நமக்குப் பொக்கிஷமாக வழங்கி இருக்கிறார் கள். லயத்திற்கென்றே மகா பக்திமானான அருணகிரிநாதர் நமக்கு ஏராளமான திருப்புகழ் பாடல்களை வழங்கியிருக்கிறார்.

கமகத்திலும்கூட ஒரு ஸ்வரத்தை அசைத்தால் அதற்கு அடுத்த ஸ்வரத்தை அசைக்காமல் இருந்தால்தான் அழகுபடுகிறது. எல்லா ஸ்வரங்களையும் அசைக்கும் பொழுது 'Vibrations' காரணமாகச் சில சமயங்களில் விருத்தமான ஸ்வரங்களும் காதில் விழுவதுபோல் தோன்றும். உதாரணமாகத்தோடி காந்தாரத்தை எடுத்துக் கொள்வோம். சாதாரண காந்தாரம் என்றுதான் அதற்குப்பெயர் அதற்கு எத்தனையோ ஸ்தானங் கள் இருக்கின்றன. காந்தாரத்தை, சாதாரண காந்தாரமாகப் பிடிக் கலாம். சிறிது குறைத்தும் பிடிக்கலாம்—அல்லது அதற்கு நடுவிலும் பிடிக்கலாம். இப்படிப் பல வகை. இதெல்லாம் பாடிப்பாடி ஒரு அனு பவம் வரும்போது அவரவர்களுக்கே இந்த அளவு புரியும்.

இதையெல்லாம் தெரிந்து கொள்ளுவதற்காகத்தான் நம் முன்னோர் கள் குருகுலவாசத்திற்கு முக்கியத்துவம் கொடுத்தார்கள். குருவுடன் கூடவே சிஷ்யன் இருந்தால், குருவின் பாட்டைக்கேட்டுகேட்டு, இந்த மாதிரி நுட்பமான அம்சங்களை அறிய, நிரம்ப வாய்ப்பு கிடைக்கும். சில சங்கதிகளோ, கிருதிகளோ, குருமுகமாகப் பாடம் செய்யும் பொழுது அதற்கு ஒரு தனி அழகு கிடைக்கிறது. வெறும் ஸ்வரப் படுத்தியதைப் பார்த்துப் பாடம் செய்தால் நமக்கு வேண்டிய ரக்தி கிடைப்பதில்லை. இதைத்தவிர, ஒரு நிலைக்கப்புறம் குருவுடன் சிஷ்யர்கள் மேடைக்கச் சேரிகளில் பாடினால் அதில் பலவிதமான அனுபவங்கள் கிடைக்கின்றன. கேட்கும் ரசிகர்களுக்கும் புதிதாகப் பாடகர்கள் தயாராகி வருகிறார்கள் என்பதைத் தெரிந்து கொள்ளுகிறார்கள். குரு சேவை செய்வதில் அவர் களுடைய ஆசீர்வாதமும், கடாக்ஷமும் பரிபூர்ணமாக கிடைக்கிறது.

மேடைக்கச்சேரிகளில் நாம் பாடும்பொழுது ஒவ்வொரு அக்ஷரத்திற் கும் குரு கடாக்ஷமும், ஈச்வர அனுக்கிரகமும் இல்லையென்றால் நாம் முன் னேறவே முடியாது என்பது எனனுடைய திடமான நம்பிக்கை.

நம் முன்னோர்களான மகாவித்வான்கள் எல்லாரும் குருசேவை செய்தே அருள் பெற்றவர்கள்.

இந்தச் சமயத்தில் நான் ஒரு சின்ன அபிப்பிராயத்தைச் சொல்ல விரும்புகிறேன் :

இந்தக் காலத்தில் சங்கீதத்திற்கென்று நிறைய காலேஜ்களை, ஸ்கூல்களை, அரசாங்கமும் சரி, தனிப்பட்டவர்களும் சரி. நடத்தி வருகிருர்கள். இக்காலத்திற்கேற்ப, இது ரொம்ப அவசியமானதுதான். அதே சமயத்தில், சங்கீதத்தில் மிகுந்த அக்கறை கொண்டவர்கள் இதையே தொழிலாகக் கொள்ளவெண்டும் என்று நினைப்பவர்கள்:— அவர்கள் படிக்கும் அதே காலேஜில் உள்ள வித்துவான்களிடம், தனிப்பட்ட முறையிலும் அப்பியாசம் செய்துகொள்வது குருகுலவாசமும் ஆகும்; அவர்களுடைய முன்னேற்றத்திற்கும் உதவியாக இருக்கும் என்பது என்னுடைய அபிப்பிராயம். டாக்டர்களிடமோ, வக்கீல்களிடமோ, Apprentice course செய்வதுபோல, நாமும் ஏன் சங்கீதத்தில் இப்படி வைத்துக்கொள்ளக்கூடாது ?

இப்பொழுது மேடைக்கச்சேரி செய்யும் முறையைப்பற்றிச் சற்று ஆராய்ந்து பார்ப்போம் :

முன்பெல்லாம் 4-மணிநேரம், 5-மணிநேரம் கச்சேரி செய்வார்கள் என்று நாமெல்லோரும் கேள்விப்பட்டிருக்கிருேம். அனுல் இப்பொழுதோ $2\frac{1}{2}$-மணி, 3-மணி நேரத்திற்குமேல் கச்சேரிகள் நடப்பதில்லை. கேட்கவரும் ரசிகர்களுக்கு எவ்வளவோ தொல்லைகள், வேலைகள். இதனுல் இந்த $2\frac{1}{2}$-மணி, 3-மணி நேரத்திற்குள் நாம் ஜன ரஞ்சகமாகப் பாடி ரசிகர்களைத் திருப்தி செய்யவேண்டியது நமது கடமையாகும்.

ரசிப்பவர்களும், இந்த பாணிதான் உசத்தி, அந்த பாணிதான் உசத்தி என்று நினைக்காமல், ஒவ்வொரு பாணியிலும் சிறந்த அம்சங்கள் உண்டு என்பதை உணர்ந்து, பாரபட்சமின்றிக் கேட்கவேண்டுமென்று கேட்டுக்கொள்ளுகிறேன். அப்படித் தனித் தனியாகப் பாணிகள் இருந்தால்தான், கேட்போருக்கும் உற்சாகமாக இருக்கும்.

ஒவ்வொரு வித்வானுக்கும், விதுஷிக்கும் அவரவர்களுக்கென்று ஒரு பாணி இருக்கிறது. குருமுகமாக அவரவர்களுக்கென்று ஏற்பட்டிருக்கும் பாணியைக் கூடுமான வரை கடைசிவரை மாற்றிக்கொள்ளாமல் இருப்பதுதான் நலம். காலத்திற்குத் தகுந்தவாறு சில புதுமையான அபிப்பிராயங்கள் நாம் கையாள்வதில் ஒன்றும் தப்பில்லை. அதற்காகப் பழமையான அடிப்படையை வைத்துக்கொண்டுதான் நாம் எதையும் செய்தால் நல்லது. பார்க்கப்போனுல் நம் முன்னேர்களான மகான்கள் இயற்றியிருக்கும் கீர்த்தனங்களின் வர்ண மெட்டுகளே காலக்கிரமத்தில் மாறியிருக்கும் என்று நினைக்கிறேன். ஆனுல் அந்தந்தக் கீர்த்தனத்திற்கென்று ஒரு 'ஆஸ்' இருப்பதை நாம் மாற்றிக்கொள்வது நல்லதில்லை.

நம் கர்நாடக சங்கீதத்தில் மத்யம காலம், மத்ய ஸ்தாயி—இவ் விரண்டையும் நாம் முக்கியமாக அனுஷ்டிக்கிறோம். வர்ணம் ஆரம்பிக் கும்போதே மத்யம காலத்தில்தான் ஆரம்பிக்கிறோம். அதைத் தொடர்ந்து, 2, 3 மத்யம கால கிருதிகள் பாடினால் தான் கச்சேரி களை கட்டுகிறது. சாரீரமும் சூடு பிடிக்கிறது. கச்சேரிகளில் ராகம் பாடுவதை நாம் முக்கியமான அம்சமாகக் கருதுகிறோம். நம் சங் கீதத்தின் முக்கியமான அம்சமே விசேஷமான கற்பனைகளுடன் ராகம் பாடுவது. ராகத்திலும் மத்திம காலத்தைக் கையாளும் போது அதற்கு ஒரு தனிச்சோபை இருக்கத்தான் செய்கிறது சௌக காலம் மத்யம காலம் பாடிவிட்டு அதற்கு மேல்காலமான பிருக்காக்களை பாடும்பொழுது பிருக்காக்கள் நழுவாமல், விவரமாகவும், ஒவவொரு ஸ்வரமும் சுருதி யோடு இருந்தால் தான் பிருக்காக்களுக்கு அதிக மதிப்பு. ஆகையினால் ராகத்தில் சௌககாலம், கார்வைகள், மத்திம காலம், அதற்கு மேல் காலம், ரஞ்சகமான மனோதர்மங்கள்—இவையெல்லாம் சேர்ந்தால்தான் —கேட்பவர்களுக்கும் சரி, பாடுபவர்களுக்கும் சரி—மன நிறைவும், ஒரு திருப்தியும் ஏற்படுகிறது. கேட்பவர்களின் ஹ்ருதயத்தைத் தொடுவது தான் நல்ல சங்கீதத்தின் அடையாளம்.

ராகம் பாடும்பொழுது எந்தெந்த ராதத்திற்கு எந்தெந்த ஜீவ ஸ்வரங்களோ, அதை நாம் தெரிந்துகொண்டு பாடும்பொழுதுதான், பாவபூர்வமான சங்கீதத்தைக் கேட்க முடியும். கச்சேரியில் Proportion (அதாவது அளவு) என்ற ஒரு அம்சத்தைக் கையாண்டால், கேட்பவர் களுக்குச் சலிப்பு ஏற்படாமல் இருக்கும். ஆரம்பத்திலிருந்து எல்லா கீர்த் தனங்களுக்கும் ஒரே அளவில் ஸ்வரம், ராகம் பாடிக்கொண்டேபோனால் அது சலிப்பு தட்டத்தான் செய்யும். ராகம், தானம், பல்லவி என்பது நம் கர்நாடக சங்கீதத்தில் ஒரு முக்கியமான அம்சமாகும். 2-மணி நேரக் கச்சேரியானாலும், அதற்குத் தகுந்தாற்போல் ஒரு சின்ன பல்லவியாவது பாடினால்தான் நம் சங்கீதத்தின் கௌரவமும், தரமும் தெரியவரும்.

ஹிந்துஸ்தானி சங்கீதத்தில் Khyal என்ற அம்சத்தை எப்படி முக் கியமாக வைத்துக்கொண்டிருக்கிறார்களோ, அதே மாதிரி நாமும், ராகம், தானம், பல்லவிக்கு நம் கச்சேரிகளில் முக்கியத்துவம் கொடுக்க வேண்டு மென்பது என் ஆசை.

வாழ்க்கையில் ஒவ்வொரு பருவத்திலும்—உதாரணமாக நடுத்தரப் பருவத்தில் பொறுப்புடன் நடந்து கொள்ளுவது: வயோதிகப் பருவத் தில் ஓய்வெடுத்துக் கொள்வதுபோல்—இதேமாதிரியான அனுபவத்தை நாம் மூன்றுமணி நேரக் கச்சேரியிலும் அனுபவிக்கிறோம்.

ஆரம்பத்தில் வர்ணம், 2 சின்ன கீர்த்தனைகள்—இது குழந்தைப் பருவம்.

அடுத்தாற்போல் சற்று ஒரு ராகத்தை கொஞ்சம் விஸ்தாரமாகப் பாடி கீர்த்தனை, நிரவல் ஸ்வரம் பாடுவது—இதை யௌவனப் பருவத்திற்கு ஒப்பிடலாம்.

நடுத்தரப்பிராயத்தில் பொறுப்புணர்ச்சி, உலக விவகாரங்களை நன்கு அறிந்துக் கொண்டு நடப்பதுபோல், ராகம், தானம். பல்லவியை நாம் கச்சேரியில் விச்ராந்தியாகப் பாடுகிறோம். அதற்குப்பின், முதுமைப் பருவத்தில் ஓய்வெடுத்துக் கொள்ளுவதுபோல், கச்சேரி முடிவில் லேசானப் பாட்டுகளாக—துக்கடாக்களாகப் பாடி கச்சேரியை முடிக்கிறோம். ஆகையால், ஒரு மானிட ஜென்மத்தில் எவ்வளவு சுகதுக்கங்களை அனுபவிக்கிறோமோ, அவ்வளவையும் ஒரு மூன்று மணி நேரக் கச்சேரியில் பாடகர்கள் அனுபவிக்க நேருகிறது.

மேடைக்கச்சேரி என்பது ஒரு நித்யபரீட்சை. நாம் மேடைக் கச்சேரிகளுக்குச் செல்லுமுன் தெய்வபக்தி, அடக்கம், குருவின் ஞாபகம்—இவ்வளவும் சேர்ந்தால்தான் ஒரு கச்சேரி பரிமளிக்கமுடியும் என்பது என் திடமான நம்பிக்கை. கொஞ்சம் நாம் அலட்சியமாக இருந்தால் கூட நம்மை ஏமாற்றி விடக்கூடும். ஏதோ என்னுடைய ஞானத்தை வைத்துக்கொண்டு, சிறிய அனுபவத்தைக்கொண்டு, இங்கு கூடியிருக்கும் இந்தப் பெரிய வித்வத் ஸதசில்— எனக்குத் தெரிந்தமட்டும் பேசினேன். குற்றம் குறைகள் இருந்தால் மன்னிக்கும்படி கேட்டுக் கொள்கிறேன்.

என் சங்கீத வாழ்க்கைக்கு எப்பொழுதும் உறுதுணையாக இருந்து என்னை ஆதரிக்கும் என் கணவர் ஸ்ரீ கிருஷ்ணமூர்த்தி அவர்களுக்கு என்றும் கடமைப்பட்டிருக்கிறேன். இந்த கௌரவங்களை எல்லாம் அவருக்குச் சமர்ப்பிக்கிறேன்.

மீண்டும் ஒரு முறை சங்கீத வித்வத் சபையைச்சேர்ந்த எல்லோருக்குமே நன்றி கலந்த வணக்கத்தைத் தெரிவித்துக் கொள்ளுகிறேன்.

இன்னும் சில முக்கியமான உயிர் நண்பர்களுக்கு என் நன்றியை நான் 'சங்கீத கலாநிதி' பெறப்போகும் அந்த நன்னாளில் தெரியப்படுத்த விரும்புகிறேன். எல்லாவற்றிற்கும் மேலாக, ரசிகப்பெருமக்களாகிய நீங்கள், சுமார் 36 வருட காலமாக எனக்கு ஆதரவு அளித்து, இந்த ஸ்தானத்தில் வைத்திருப்பதற்கு, நான் எவ்வளவு நன்றி சொன்னாலும் போதாது. எத்தனையோ பெரிய மகாவித்துவான்கள் நடுவில், நான் ஒரு தூசிக்குச் சமானம். ரசிகர்களாகிய நீங்கள் இளம் வித்துவான்களை ஆதரித்து, ஊக்கமளித்து, நம் கர்நாடக சங்கீதத்தை உலகம் உள்ளவரை அழியாப் பொருளாகக் காப்பாற்ற வேண்டும் என்று கேட்டுக்கொண்டு, என் உரையை முடித்துக் கொள்ளுகிறேன்.

நமஸ்காரம்.

The **Presidential Address was followed by a vocal concert by Vidwan Maharajapuram Santhanam and Party.**

Conference Souvenir

The Souvenir of the 51st Conference, which was brought out on the opening day, carried the usual annotated programmes of the whole Conference and the concerts, the usual illustrated supplement and an account of the Academy and its activities. In addition, it also carried the following features :

A poem on Syama sastri by Sri M. Anantanarayanan; an article on Sri Syama Sastri by Dr. V. Raghavan; an article on Ananda Coomaraswamy on Indian Music by Dr. V. Raghavan; an article on Bhava Sangita by Sri. K. Chandrasekharan; and articles on The Concept of Raga in Carnatic Music by Sri. M. S. Ramaswami; Songs from Tamil Drama by Sri. K. C. Tyagarajan, Pallavi Vidwan among Nagaswara players by Sri B. M. Sundaram, Vijaya Raghunatha Muthu Ramalinga Setupati-II of Ramnad (1868-73) by Sri. T. Sankaran, Walajapet Sri Venkataramana Bhagavathar by Dr. V. Raghavan, Pedda Dasari by Dr. S. Sita, M.L.V. by Hamsa and Some Stray Thoughts on our Music by Ganarchaka.

Agenda of the Conference

The following was the Agenda of the Experts' Committee meetings of the 51st Conference :

I. The President's Special Recital :

Padas of Purandaradasa

II. Sri Syama Sastri's 150th Anniversary :

1. Syama Sastri, his life and work—Sangita Upanyasam—Embar Vijayaraghavachariar.

2. Special Recital of Syama Sastri's Kritis—Smt. Mukta & Party.

3. Syama Sastri's Svarajatis—Dr. S. Ramanathan

4. Syama Sastri's handling of Ragas—Talk and Demonstration —Smt. Vidya Shankar

III. Ragas—Talks and Demonstrations :

1. Tarangini & Navaroj : Dr. T. S. Ramakrishnan
2. Gurjari & Behag : Dr. S. Ramanathan
3. Related Ragas : Sri. S. R. Janakiraman, Tirupati

IV. Rare Sahityas and special Recitals :

1. Walajapet Venkataramana Bhagavatar's Compositions : V. N. Nagarajan, Madurai.
2. Varnas of Palghat Parameswara Bhagavatar—N. P. Ramaswami, Cochin.
3. Bidaram Krishnappa's Rare Compositions—Vidwan Titte Krishna Iyengar, Mysore.
4. Sonti Sitaramiah's Compositions—Aripirala Satyanarayanamurthi, Vijayawada.
5. Veena Krishnamachari's Compositions—Smt. Chennamma, Mysore.
6. Koranad Natesa Pillai's Varnas—Tirupambaram N. Sivasubramanya Pillai.
7. Padas of Vithaladasa etc.—R. K. Venkatarama Sastri.
8. A few Rare Kritis of Tyagaraja—Turaiyur Rajagopala Sarma and Maruthuvakudi Rajagopala Iyer.
9. Compositions of Gavi Rangappa—Vidvan N. Chennakesaviah, Mysore.

V. Instruments :

1. The Dr. V. Raghavan Shashtyabdapurti Endowment Lecture : Nagasvaram—Its History, different forms and Art with illustrations - K. C. Tyagarajan.
2. The Pakka-Sarani-Marga of Venkatamakhin—Dr. S. Sita, Madras University.
3. Dilruba—Recital of Kritis:—Dr. K. J. Jose. A. I. R. Tiruchi.

VI. Tala & Pallavi .

1. Melodic Patterns, Fast Patterns and Muttayis—R. Venkataratnam.

2, Special Pallavi . Bhairavi – Chaturasra Jati Jampai, 7 aksharas—Madurai N. Krishna Iyengar.

VII. Lecture-Demonstrations and Papers :

1. Sama Gana and Indian Music—S. Subrahmanya Srouti- Mysore.

2. Kaku and its Place in Carnatic Music– Smt. Gomathi Viswanathan, Delhi University.

3. Tyagaraja's Prahlada Bhakti Vijayam - V. V. Narasimhacharya, Kakinada.

4. Bharatidasan's Tamil versions of Tyagaraja Kritis - Dr. N. Sanjivi, Madras University & S. R. Subramaniam (Sarvodaya)

VIII. Hindustani :

1. Raga Malhar : Dr. (Mrs.) Shanno Khurana, New Delhi

2. Mrs. Aparna Chakravarti, Calcutta.

IX. Music and Science and Technology .

1. Carnatic Music & Computer Method - M. Chandrasekharan - Madras University

2. Media Documentation & Traditional Arts - Dr. Frederic Lieberman, U. S.

3. The Acoustics of Gamakas - Prof. P. S. Varadachari, Annamalai University.

MEETINGS OF THE EXPERTS' COMMITTEE

22nd December, 1977

The meeting of the Experts' Committee, convened in connection with the 51st Conference of the Music Academy, began its work this morning with the President of the Conference Smt. M. L. Vasanthakumari in the Chair.

In connection with the 150th Anniversary of the great composer Sri Syama Sastri which was also being celebrated along with the the Conference, it had been arranged that each day's proceedings should begin with the rendering of a composition or two of Sri Syama Sastri. Accordingly the opening day's proceedings began with the famous *Bhairavi Svarajati* of Syama Sastri which was presented by the students of the Academy's Teachers' College of Music.

Sama Gana

Dr. Raghavan introduced Sri S. Subrahmanya Srouti, who was a Sama Veda Professor in the Sanskrit College in Mysore, and also well-versed in Carnatic Music. Sri Srouti gave an account of the different aspects of *Sama Gana*, its importance and the sanctity attached to the same and showed how the three great composers of Carnatic Music, particularly Tyagaraja, had mentioned the Sama Veda as the source of our music. He mentioned the seven notes and their names in Sama Veda and in later music. All the chants of Sama Veda did not take the seven notes. The majority took 3, 4, 5 and some 6 *svaras* and only two took seven *Svaras*. The Sama Vedic chant was of a downward scale, unlike our classical music. Just as there were *ragas* with different names today, the melodies of the *Sama Gana* had different names like *Rathantaram*, *Vamadevyam*, *Brhat* etc. Just as there were Ragas like *Charukesi* or *Rishabapriya* which had the mixture of two ragas, (the former for example of *Sankarabharanam* and *Todi*), there were *Ganas* in Sama Veda in which two or more *Ganas* were present in combination and the Srouti sang one such in which *Brihat*, *Rathantara* and *Vamadevya* were combined. On a single stanza of the *Rg Veda* several *Gānas* were done. He then mentioned different *srutis*, *Avatā*, *Deepta*, *Karuna* etc. and sang and identified the portions of the Sama Gana bearing those characteristics. *Stobhas* were an integral part of Saman-singing and these were syllables or their combinations which had by themselves no literary meaning, but were used for bringing out the melody, e.g. *Havu*, *Ouhova* etc. Taking the *Mantra 'Somam Rajanam'*, he sang bit by bit and showed how the text changed on the basis of the different kinds of modifications which came over during the chant like *Vikara*. change of the word, and *Vislesha*, or separations within a word, *Stobha* showing the pure melodic syllables

introduced and the *Virama* the concluding cadence. To illustrate the last point he sang *Gayatra Sama.* On the request of Dr. Raghavan the Srouti sang also one of the two Samans in which all the notes occurred and to two further questions from him, the speaker said that according to him the *Svaras* of Sama Vedic chants could be identified with those of *Kharaharapriya* or *Mukhari.* The Srouti explained also the five or seven parts of Saman singing, *Prastava* to *Nidhana*, illustrating each. The Srouti concluded his exposition with the singing of two Samans, considered to be of great spiritual merit, one of which was the wellknown *Setu Saman*.

The President, Smt. M. L. Vasanthakumari, in her appreciative remarks, stressed the value of the several points made by the speaker and complimented him for his knowledge of both the Sama Veda and current music. She emphasised particularly the role of the vowel in the singing of the hymns and how in their classical music *Akara Sadhana* was considered as of basic importance.

Tarangini and Navaroj

Dr. T. S. Ramakrishnan, member of the Experts' Committee, then took up the two *Ragas, Navoraj* and *Tarangini*, as found in the text and songs of Venkatamakhin and Dikshitar and said that they had undergone changes in recent renderings. The Gita of Venkatamakhin and the piece *Hastivadanaya* of Dikshitar revealed the correct characteristics of *Navaroj* as distinct from its *mela Sankarabharanam*. He mentioned that in the pre-Trinity period Ramaswami Dikshitar had Navaroz in his Ragamalika and Govindaswamy Ayya of Karvetinagar had in this Raga a Varna bristling with *Svaraksharas*. As a Kriti, *Hastivadanaya* of Dikshitar was alone available. At this stage it was pointed out by Sri S. Parthasarathy, member of the Experts' Committee, that *Na Pali* of Tyagaraja in Navaroz was avalible and the speaker replied that no old book of Tyagaraja's songs called its Raga Navaroz, but only as *Sankarabharanam*. Sandhyavandanam Srinivasa Rao, member of the Experts' Committee, referred to the Lali pieces of Annamacharya and Purandaradasa padas and the Kshetrajna pada *Ela vachithive* and a *Svarajati* of Tacchur Singaracharya, all in Navaroz. Regarding *Tarangini*, Dr. Ramakrishnan explained its original character according to Venkatamakhin and Dikshitar. Accom-

panied by his daughters, he sang the *Gita* and the Kriti '*Maye*'. According to him there was also a composition in a raga called simply *Tarangini* whereas today the Raga of '*Maye*' was called *Sudha Tarangini*. The notation had also changed over to the 28th Mela. A raga named like *Sudha Tarangini* was not found in any of the lists of the ragas in old books, although names like *Chaya Tarangini* and *Maya Tarangini* were known in the 28th Mela. The speaker concluded by showing that the original set up 'Maye' in Tarangini had been changed through ignorance or disregard of the authentic tradition. In this connection, Dr. Raghavan also pointed that Tarangini was the correct name and that the word *Sudha Tarangini* with the addition of the word *Sudha*, had been used by Dikshitar to give not only the *Raga - mudra* but also a descriptive epithet of Devi figuring ni the song 'as a flowing stream of ambrosial bliss.'

Speaking on the points raised by the lecturer, Sri Sandhyavandanam Srinivasa Rao, member of the Experts' Committee, observed that Ragas like *Navaroz* and *Mangala Kaisika* were folk melodies which did not admit of much elaboration. If Navaroz was dealt with in great elaboration, one could not avoid *Sankarabharanam*. In this connection he said that Ragas were therefore classified into *Uttama*, *Madhyama* and *Adhama*. As for *Tarangini* the version of Maye' as sung to-day was really Dikshitar's *Mahuri*. These Ragas like Navaroz were to be learnt from living songs rather than from text books. Vidvan V. Sethuramiah and Sri S. Parthasarathy also participated in the discussion.

Rare Varnas

Dr. Raghavan introduced Tirupambaram N. Sivasubramanya Pillai, member of the Experts' Committee, till recently Head of the Music Department of the Annamalai University, as a descendant of a family of Nagasvara Vidvans belonging to the direct Sishyaparampara of Dikshitar. The Varnas rendered by him were all in Tamil and in *Malavi - Adi*, *Saveri - Tisra Triputa* and *Todi - Adi*. He was accompanied by Chandrasekharan (Violin) and Syama Sundar (Mridangam.)

In thanking the Vidvan for his exposition, Sri K. C. Tyagarajan, member of the Experts' Committee, stressed the importance of Varnas in the learning of music and narrated an episode according

to which the great Tirukodikaval Krishna Iyer had told the famous Rajaratnam Pillai that what he had taught to pupils was not a *Begada Varna*, but the whole *Begada Raga*. He also said that in many main competitions held in the Academy, a glaring omission was one in *Varna*. Following the above observations two members of the Experts Committee Sri R. K. Venkatarama Sastri and Sri V. Sethuramiah announced a donation for a prize in the name of their Guru T. Chowdiah for a competition in *Varnas* which might be held from next year.

23rd December, 1977

When the Experts' Committee of the 51st Conference assembled this morning for the second day's proceedings, Dr. S. Sita, Professor of Music, University of Madras presented with her P.G. Music Students, Syama Sastri's Svarajati in Yadukulakambhoji and also two kritis of Syama Sastri, *Devi Brova—Chintamani* and *Nannu Brovā —Vasanta*. The President, Smt. M.L. Vasanthakumari expressed her appreciation of their renderings of the Svarajati and the Kritis.

DOCUMENTATION OF TRADITIONAL ARTS

Dr. Frederic Lieberman of the University of Washington, Seattle, then read a paper on Media Documentation and the Traditional Arts. To impress the value of recording and documentation of music, he started with the case of a tribe of American Indians who were in large numbers once but had recently dwindled to a few hundreds and their old traditions inclusive of music, had been completely lost. Luckily they recently discovered somebody having made a recording of their music in the early 1900s which was discovered in the Smithonian Institution and was now being studied and re-recorded. Numerous examples of this type could be cited. He emphasised that this kind of documentation was now imperative and urgent in many areas. The recordings should not only by merely on tape or even in L. P. discs, which were, after all, not long enough for our performances, but should be audio-visual recording through films and video-tapes and the artistes should be singing in their own natural way and in natural setting without any

kind of restrictions or pre-arranged plan. The documentation of classical music served also to check the growth of the popular types that were fast growing popular among the common people. Thanking the speaker, the President, Smt. M. L. Vasanthakumari also emphasised the value of such documentation for some of the higher aspects of our own musical heritage, which were dwindling in importance and deserved to be recorded for future guidance like Ragam, Tanam and Pallavi.

SYAMA SASTRI

This was followed by a musical discourse by Embar Vijayaraghavachariar, assisted by his brothers, on the life and compositions of Syama Sastri which brought out the beauty of the music and also the excellence of the Sahitya. and the special kind of devotion that the composer had for Goddess Kamakshi. He illustrated, by singing relevant pieces, the rhythmic speciality of Sastri's compositions. Smt. M. L. Vasanthakumari expressed her appreciation of the discourse on Syama Sastri and thanked Embar Vijayaraghavachariar. She said that it was difficult to give a discourse on Syama Sastri whose life and activities were quite unlike those of Tyagaraja or Dikshitar. She therefore said that Embar Vijayaraghavachariar must be congratulated for the way in which he had given his account of Syama Sastri and his work.

24th December, 1977

At today's Experts' Committee Meeting there was first the presentation of the Todi Svarajati of Syma Sastri by Smt. Padma Veeraraghavan. She was accompanied by Smt. V. Bhagyalakshmi (Violin) and K. R. Ganesh (Mridangam).

WALAJAPET VENKATARMANA BHAGAVATAR'S KRITIS

Dr. Raghavan mentioned that among the chief pupils of Sri Tyagaraja, Walajapet Venkataramana Bhagavatar made a great contribution to the preservation and popularisation of Tyagaraja's songs and tradition and the valuable collection known as the Walaja-

pet manuscripts was due to him. Venkataramana Bhagavatar was also a composer and the Bhagavatar's Jayanti Committee at Ayyampet and Madura had been celebrating the Bhagavatar's Festival and they had also brought out an edition of about 54 compositions of his with notation. Some more songs had been recently discovered. Vidvan V. N. Nagarajan of Madurai, accompanied by C. N. Chandrasekaran (Violin) and Suchindram Sekar (Mridangam), then gave a recital of six compositions of Walajapet Venkataramana Bhagavatar, one of them a Svarajati in Kedaragowla. The rest were in Useni, Lalita, Kalyani, Nadanamakriya and Malavi. Sri Parthasarathy, member of the Experts' Committee thanked the Vidvan for his presentation and emphasised the importance of the Walajapet tradition and the value of the Tyagaraja materlal preserved in their manuscripts.

RARE TYAGARAJA KRITIS

Maruthuvakudi Rajagopala Iyer and Turaiyur Rajagopala Sarma presented four pieces of Tyagaraja which, although found in manuscripts and books. had not been heard on the platform; Kori vachitinayya (Bilahari), Vegame Rama, Nerama Rama (Saurashtram), Sundari ninu varnimpa (Arabhi). They were accompanied by Parur M. S. Anantharaman (Violin) and Dindigul Ramamurthi (Mridangam). Thanking them Sri S. Parthasarathy said it was good that the little known kritis were being brought out and presented at the Conference.

SPECIAL PALLAVI

Accompanied by Sri T. V. Parthasarathy (Violin), Sri T. K. Krishnamurthy (Mridangam) and V. S. Lingam (Kanjira), Vidvan Madurai Krishna Iyengar presented a Pallavi in Bhairaavi, Chaturasrajati Jampai. The Vidvan explained the details of the Pallavi as follows : The Pallavi with 8 Kalai starts from 7 aksharas after samam, on the 8th akshara, the total aksharas being 56. The presentation was greatly appreciated by musicians and others present. Thanking the Vidvan, Sri K. C. Tyagarajan, member of the Experts' Committee referred to the rare combination in some Vidvans of the double qualification of vocal music and proficiency in an instrument. Vidvan Sri Krishna Iyengar was for eleven years a vocalist and then became a well-known Mridangist and it was therefore no wonder that he presented an intricate Pallavi in a very enjoyable manner.

25th December, 1977

At today's meeting of the Experts' Committee of the 51st Conference of the Music Academy, the Ganamalika Group rendered two kritis of Syama Sastri 'Nannubrova, and 'Tarunamidamma'.

NAVARAGAMLIKA

The Navaragamalika composd by Sri Subbarama Dikshitar in honour of the Raja of Ramnad was rendered on the Vina, accompanied by singing, Smt. Kannamma Sarma. Sangita Bhushanam S. Ramanathan thanked Smt. Sarma for her rendering of this noted composition.

TAMIL VERSIONS OF TYAGARAJA'S SONGS

Dr. Raghavan introduced the next feature viz. placing before the Experts' Committee the Tamil versions of Tyagaraja's songs published in 1935 by the well-known Tamil Poet Bharatidasan in the Tamil Journal called 'Subramanya Bharati Kavitha Mandalam'.

DR. V. RAGHAVAN SHASHTYABDAPURTI ENDOWMENT LECTURE AND DEMONSTRATION

Sri T. V. Rajagopalan, Secretary, requested Sri K. C. Tyagarajan to give thc above lecture for the year on the subject chosen, viz. Nagasvaram, its history and its various forms and modcs of playing. In an elaborate paper, Sri Tyagarajan covered all the above-mentioned aspects of this well-known instrument inseparably associated with the Court, the Temple and the home as the sine qua non of auspiciousness. Sri Tyagarajan referred to Dr. Raghavan's contributions in the Hindu, the Academy Journal and its Souvenirs on this instrument. From the numerous literary evidences marshalled by him, it was clear that the correct name of the instrument was Nagasvaram and not Nadasvaram. The speaker traced the history of this instrument through the centuries starting from its diminutive forms like the Mukha Vina, comparable to to Sahnai of the North. The wocd and metal material of which the Nagasvaram was made, the various parts of the instrument, the number of holes and the jeevali (reed) were

explained. He referred to the special silver and gold Nagasvaram given as presents by kings, and patrons and also to Ivory and Stone Nagasvaras preserved as specialities in some temples. The Ivory Nagasvaram of Tiruvarur Temple and the Stone Nagasvaram of Kumbheswaraswami Temple at Kumbhakonam had been brought from those temples. A demonstration was given on the Mukha Veena and the Ivory Nagasvaram by Tiruvarur Latchappa and on the Stone Nagasvaram by Sri Kunchitapadam Pillai of Kumbakonam. He mentioned certain other places where a stone Nagaswaram was once available. The speaker then dealt with the way Nagasvaram was practised by beginners over a period of 10 years. Some time back the instrument was called a Timiri Vadya with a high sruti. Such an instrument was still played at the time of Puja in the Kanchi Kamakoti Matha. Later on it became Idabari and Bari Nagasvaram. He then played recordings of the Nagasvaram by the masters like Semponnarkovil and Tiruvizhimizhalai Brothers, Madurai Ponnuswami Pillai. Kiranur Brothers, T. N. Rajaratnam Pillai and Vedaranyam Vedamurthi. He made special mention of the Bari Nagasvaram in Tiruvarur Temple and the method and songs played in that temple daily and during festivals, which had all been arranged by Sri Ramaswami Dikshitar, father of Muthuswami Dikshitar. Sri Latchappa gave an example by playing Mallari with which the deity was brought out for the procession. He then referred to the practice of two artistes, combining and playing it, which became well-established, and there were well-known sets like Tirupambaram Brothers, Kiranur Brothers and so on. In the Academy itself two eminent Nagasvaram vidvans had been elected Presidents of the Conference in the past and during their sessions several special features of Nagasvaram art were demonstrated. The Nagasvaram was also an adjunct of weddings and however poor a family, there was no wedding without a Nagasvaram. He played recordings of marriage functions like Oonjal & Nalangu in all of which the vocal songs of the womenfolk were reproduced on the Nagasvaram. Unfortunately the number of youngsters coming up for practising this instrument was dwindling in the last few years. He emphasised the necessity of cultivating, along with the practice of this instrument, vocal music as well as the sastra of music. He also deprecated the practice of lowering the sruti. Sri Latchappa illustrated some of the techincal aspects referred to by the speaker. On the sruti accompaniment of Nagasvaram called ottu, which was now becoming rare, the speaker laid stress. An element to be noted was that in the Nagasvaram

traditions when Raga-Alapana was going on. there was an underlying kalapramana and also the playing the Tavil during the pauses. The Nagasvaram was called the Periya melam. The Nagasvaram artists preserved the great tradition of Carnatic music both through courts and temples and displayed a great mastery over rhythm and the elaboration of Pallavi and forms of playing like Rakti Melam. A sample of the last was demonstrated by Sri Latchappa. The speaker referred to the article on the great Pallavi Vidvans of the Nagasvaram tradition and the practice called 'kaipidi', 'Raktimelam' etc. by B. M. Sundaram in the Souvenir of the present Conference. A recording of the Rakti Melam of the Semponnarkoil artist, with the famous Meenakshisundaram Pillai on the Tavil, was then played. Sri Thyagarajan thanked the authorities of the Academy for inviting him to deliver the Dr. Raghavan Shashtyabdapurti Endowment Lecture of the 51st Conference. Sri T. V. Rajagopalan thanked Sri K. C. Thyagarajan and the Nagasvaram artists who participated in the function and also the authorities of the Hindu Religious and Charitable Endowments Board for their co-operation in bringing the special Nagasvaras from the Temples.

26th December, 1977

The meeting of the Experts' Committee of the Music Academy, held in connection with the 51st Conference, began today with the recital of the kritis 'Mayamma' and 'Meenalochini' of Syama Sastri by Smt. Muthumeenakshi and party.

SWIFT AND MELODIC RHYTHMIC PATTERNS AND THE MUKTAYIS

Sri R. Venkataratnam, B.A. (Hons), pupil of the late Tinniyam Venkatarama Iyer, then presented a paper on the swift and melodic-rhythmic patterns and the Muktayis. He made a musicometric analysis of the three main types of the percussion patterns, viz., the druta jati (Pharans). the madhurya jati (tekhas) and the muktayis (Tirmanas). The first was intended for fast play, the middle one abounded in melodic syllables (meetu and Chapu)—and the Mnktayis were finishing crescendos. He gave statistical and analytical descriptions of all these aspects of percussion, reciting the aksharas of several of them. He described the nature of the rhythmic syllables in the three kinds of tempo. The Jatis, he said

were also on the whole divided into five classes, according to five numbers. 3, 4, 5, 7 and 9. In the course of his paper, the speaker cited some passages from Upanishads which lent support to the numerical structure of the rhythmic patterns. Dr. S. Ramanathan asked about the context of the passage in which the Upanishad gave these numbers and how they were related with the aksharas of the Tala. The speaker mentioned the remarkable coincidence in the numbers mentioned in the Upanishads and those figuring in the rhythmic patterns. Dr. Raghavan said that numbers had been mentioned all through Upanishads and even in other parts of the Veda, and there was a mysticism of numbers like the mysticism of Nada. Sri Ramanathan read out from the Chaturdandiprakasika where Venkatamakhin had spoken of the spiritual association of the rhythmic and melodic syllables like 'Tat', 'Tena' etc. The President, Smt. M.L. Vasanthakumari, thanked Sri Venkataratnam for his thought-provoking paper.

PRAHLADA BHAKTI VIJAYAM

Sri V. V. Narasimhacharya of Kakinada, the oldest member of the Experts' Committee, then read an informative paper on the Prahlada Bhakti Vijaya Nataka of Sri Tyagaraja, dwelling especially on the aspects of the doctrine of devotion as brought out in the composition. In thanking him, Sandhyavandanam Srinivasa Rao said that the Andhra Pradesh Sangeet Natak Academy should help persons like Sri Narasimhacharya for bringing out their works and studies on the various aspects of Carnatic music.

SWATI TIRUNAL'S UTSAVA PRABANDHA

Vidvan K. V. Narayanaswami then presented three of the compositions in the series called Utsava Prabandha by Sri Swati Tirunal. The three pieces chosen were in Kurinji, Navaroj and Mangalakousikam. In between he sang also two verses of the composition in Manirangu. Thanking Sri Narayanaswami, the President, Smt. M.L. Vasanthakumari, gave expression to her high appreciation of the musical attainments of the Vidvan.

RELATED RAGAS

Sri S.R. Janakiraman of Tirupati then gave a highly interesting illustrated talk on a few related Ragas—Suddha Vasanta—Kannada; Hindola Vasanta—Saramati; Gowri—Gundakriya, and Kamalamanohari—Sindhuramakriya. In the case of each raga he traced its history from Ramamatya to Subbarama Dikshitar, citing the Lakshanas. He also sang the kritis of Muthuswami Dikshitar and Tyagaraja in the respective ragas. There were ragas which like some men had more or less the same likeness or like twins whose respective identities could not be easily recognised. But in the subtle Sancharas there were actual clues to show the distinctness of each. One of the problems was the question as to which raga was Suddha and which depended on Chaya and the question of the survival of what was appropriate and beautiful in the prayogas of a raga. Among the Dikshitar's Kritis sung by him were Somasundareswaram, Sri Matrubhutam, Santana Ramaswaminam, Gowri Giriraja kumari, Kanjadalayatakshi and Sankaram Abhirami Manoharam and among Tyagaraja's kritis, Mokshamu galada, Chalamelara, Sudha madhurya bhashana and Intanusu in which Sri Tyagaraja had set the definite Lakshana of the raga. Sandhyavandanam Srinivasa Rao pointed out that according to the late Sri T.L. Venkatarama Iyer the Suddha Vasanta was the ' Mand ' of the North. Maruthuvakudi Rajagopala Iyer also participated in the discussion particularly with reference to Sancharas in Kannada.

In thanking the speaker, Sri Sandhyavandanam Srinivasa Rao said that Sri Janakiramam, one of the best students of Tiger Varadachariar and the Central Karnataka College of Music, besides his proficiency in vocal music, had done a lot of work in the Sastra and the textual materials. His exposition and illustrations were very clear and convincing. The Ragas which he had taken up required such detailed analytical elucidation as they belonged to a group of ragas whose identities or distinctness was not immediately clear.

27th December, 1977

When the Experts' Committee meeting of the 51st Conference of the Music Academy began today there was first the recital of Syama

Sastri's 'Marivere' and 'Trilokamata' by Smt. Vijayalakshmi Rajasundaram, accompanied by Smt. V. Bhagyalakshmi (Violin) and N. S. Rajam (Mridangam).

KAKU AND CARNATIC MUSIC.

Smt. Gomati Viswanathan of the Delhi University then read an interesting and instructive paper on the history, nature and various forms of Kaku (Intonation) and its particular application and importance in Carnatic music. After dealing with Bharata's treatment of Kaku with reference to speech in drama, she took up later works, chiefly Sangita Ratnakara, which spoke of various kinds of Kaku in music. The very meaning of the word Kaku implied flexibility or change resulting in a different effect. The different impression could be conveyed through the variations of musical utterances and and modulations of sound. The Kaku had an effective role to play in the musical experiences. The Kaku was part of the Sthaya which referred to a part of a raga. In Hindustani music whatever the That under which a raga was classified,the differences in the succession and combination in Svaras gave a different colour making each distinct from another. This principle of the Sthayas and also the role of Kaku might be useful in the field of Carnatic music also. Like the the 13 ragalakshanas, the study of Sthayas and Kakus were also of practical value. In a way Kaku could be equated with what we knew as Chaya which was responsible for the particular individuality in a raga. There were Kakus relating to Svara, Raga Anya-raga, Desa (Part of the country), kshetra (throat) and yantra (instrument). Some texts add two more. She then explained the significance of each of the Kakus and illustrated the point at every step by singing several ragas. and bringing out the subtle shades of distinction. She concluded by saying that a proper and correct understanding of such subtle aspects could go a long way in the correct rendering and improving the appealing quality of the raga.

Sandhyavandanam Srinvasa Rao, in his observation on the paper and demonstrations, said that the over-emphasis on the arohana and avarohana of a raga in the South led to the comparative difficulty or disappearance of the Chaya ragas. Prof. Tarlekar of Poona, wanted to know the difference between the gamaka and Kaku and also mentioned that the Svara-kaku was more evident in

Hindustani music. Sangita Bhushanam S. Ramanathan showed that techincal terms had changed in the course of history. He also observed that the Kampita Gamaka was not equivalent to Svarakaku. Dr. Raghavan pointed out that the topic of the present paper was the subject of a paper by Thakur Jayadeva Singh of Benaras, in the 45th Conference of the Music Academy which was published in Volume XXXV of the Academy's Journal. Bharata's treatment of intonation (Kaku) referred to the delivery of speech in Drama. It was only in the later text, the Ratnakara. that it was dealt with in connection with music. Old terminology had undergone considerable change but facts of music and musical expression which remained the same had come to be known from time to time by newer names. He thought therefore that they were stlll observing those principles in the form of 13 Raga-lakshanas, Gamakas, visesha prayogas etc.. without using the old nomenclature. He said that there were some varieties of Kakus which were merely description of facts like the difference in Desa, and Kshetra (voice). These are not injunctive. The Kshetra Kaku could be overdone and extra emotional elements, pathos etc. could be imported into the music, which had no relevance to the Raga or the song. He also referred to the definition of Voice (Sareera) in the texts which mentioned that the best sareera should be free from Kaku. Tiruchi Swaminatha Iyer and Srirangam Kannan also participated in the discussion. Sri S. Parthasarathy complimented the speaker for her equipment as a musician and as a student of the Sastra. He wished that all teachers of music were similarly well versed in the Sastra. He also stressed that, apart from the arohana and avarohana, 'kelvi' or listening to quality was always necessary. Rules and classifications in texts could only be a rough guide.

NEW VARNAS

Sri N. P. Ramaswami of Cochin, a great-grand-son of Palghat Parameswara Bhagavatar, then presented three rare Varnas. Parameswara Bhagavatar was the court musician of Travancore from 1829–1885. His son Mahadeva Bhagavatar was a well-known violinist. His son Parameswara, alias Chami Bhagavatar, was an exponent of Harikatha and also accomplished in playing for different instruments. It was believed that Parameswara Bhagavatar had composed a large number of Varnas and a few kritis most of which

were not treaceable now. Sri N. P. Ramaswami had preserved nine Varnas of his great-grand-father with notation and had also located two or three kritis of Parameswara Bhagavatar. Of the nine Varnas with him, he demonstrated three in Gowla, Arabhi, and Khamas. He was accompanied by Alandur Natarajan (Violin) and N. S. Rajam (Mridangam). Thanking him on behalf of the Experts' Committee Sri K. V. Narayanaswami narrated the circumstances under which these Varnas were found. He said that Sri N. P. Ramaswami, a descendant of the composer, was himself a qualified musician giving concerts in the Radio and Sabhas. He explained the special features of the structure of these Varnas of Parameswara Bhagavatar and their Svara-combinations.

BIDARAM KRISHNAPPA'S COMPOSITIONS

Vidvan Titte Krishna Iyengar of Mysore gave a brief account of the renowned musician of Mysore, Bidaram Krishnappa and the songs composed by him. Of those compositions, Titte Krishna Iyengar presented a Kirtana in Rishabhapriya—Misra Chaapu ; a Dasavaratara Raga-malika (Poorvikalyani, Anandabhairavi, Sankarabharanam, Sahana, Mayamalavagowla, Todi, Mohana, Dhanyasi, Athana and Suruti) and finally a prarthana in Vasanta and Madhyamavati. Sandhyavandanam Srinivasa Rao thanked the Vidvan.

28*th December* 1977.

The Seventh Day's proceedings of the Experts' Committee meetings of the 51st Conference of the Music Academy began with recital of 'Himachala Tanaya' and 'Ninne Namminanu' of Syama Sastri by Mrs. Ramani, Umamaheshwari and Lalita Sankaran, accompanied by V. Ramiah (Violin) and A. K. Ganesan (Mridangam). Smt. M.L. Vasanthakumari was in the Chair.

DILRUBA

The Dilruba was a North Indian Instrument. Mr. K.J. Jose, of All India Radio, Tiruchi, was a well-equipped Carnatic musician; he had also practised on the Dilruba and had for long been playing Carnatic ragas and kritis on that instrument. Sri K.C. Tyagarajan explained the history and construction, the strings and the svaras of

this instrument which was one of the North Indian stringed and fretted instruments played with a bow. Mr. Jose then played the following ragas and kritis on the Dilruba—Vatapi Ganapatim—Hamsadhvani ; Tulasijagajjanani—Saveri; Marivere—Anandabhairavi and Sakhi prana—a Javali. Smt. M.L. Vasanthakumari, in thanking the artiste, mentioned that it was a difficult instrumsnt and and she would compliment the artist for his successful recital of Carnatic music on that Vadya.

SVARAJATIS OF SYAMA SASTRI

Dr. S. Ramanathan traced the history and evolution of composed music upto the time of the emergence of the Svarajati, the earliest example of which was the one in Useni—Adi by Merattur Veerabhadrayya, which was brought to light by Dr. V. Raghavan, and from which the famous Useni Svarajati of dance repertoire had evolved. The Svarajati conformed to the pattern of Chowka or Pada Varna. But the Svarajatis of Syama Sastri were different. They did not contain any Jatis although the Tala, its gatis and aksharas were all embedded in the compostittions. He would compare them to the Ashtapadis of Jayadeva where after the Dhruva there was a number of Charanas. He then sang the three Svarajatis in Bhairavi, Todi and Yadukula kambhoji and analysed them from the point of view of the Svaras and the Talas and the variations and combination of Aksharas and Nadais. He also drew parallels from the famous Bhairavi Varna of Adippayya. In the Bhairavi Svarajati each of the eight charanas started on the notes Sa ri ga ma pa da ni sa. Taking up the Todi Svarajati, the speaker sang and explained the dexterous way in which the Vadi and Samvadi relation was employed in the passages. He then analaysed the structure of the Svarajati in Yadukulakambhoji, singing several portions of the same. In the discussion that followed, Sri Sandhyavandanam Srinivasa Rao and Smt. Vidya Sankar participated. Smt. M. L. Vasanthakumari thanked Sri Ramanathan and referred to his double qualification of being a performing artiste and at the same time learned in our own Sastra and also conversant with Western Music.

DRAMATIC ELEMENT IN MUSIC

Smt. Aparna Chakravarti of Calcutta, a Hindustani vocalist, then presented a paper on the relationship between music and drama. The earliest text on music that we had was part of the treatise on Drama by Bharata. Music had always been used to highten dramatic and emotional effects. She discussed the dramatic element in Indian Classical music, especially pure music without the words of a song. There was the operatic music, where music was a vehicle of the drama-text, although there was action there. Confining herself to Indian classical music, she referred to the three components notes, words and Tala. The ancient texts associated each note with a distinct psychological or emotional quality. For example Sa and Pa evoked Santa and Tivra-Ma or Prati-Ma tension and worry and so on. Generally speaking Komal notes evoked sadness and the Suddha notes elation. But in its various nuances, the same note could convey other effects also. According to our tradition, there were combinations of notes and their codification which gave us the Ragas. But a musician with originality could always give the Ragas different forms when singing Dhrupad, Khyal, Thumri, Kriti or Padam. Keeping in mind the Sahitya, the musician developed the appropriate sentiments of a particular Bandish (composition). Whatever improvisation he made must be substantiated by the Sahitya. In Tala and Rhythm, there was of course an endless variety used in the compositions. Also the tempo, slow, medium, or fast, was to suit the mood of the composition. Particularly the slow tempo was suited to meditation. Raising the question whether Indian classical music was to portray all the nine, rasas or not, she answered both the questions in the negative. Some rasas could be produced by ragas and some not. Vira, Karuna, Santa and Bhakti were predominant in music. The Sringara dominated in Thumri. Certain ragas were in their very nature characterised by Karuna, Vira and Sringara. She was of the view that the meditative part of music helped them to transcend our diverse mundane emotions, and effected the catharsis of the heart, leaving the listener better than when he came, less troubled and less distubred and with a mind calm and passions spent. She also demonstrated by singing Raga Bibhas and a Chiz in Japtal and Raga Gaudsarang and a Chiz in Tintal. She was accompanied by

Parur Venkataraman (Violin) and Ahmed (Tabla). The President, Smt. M.L. Vasanthakumari thanked the speaker for her exposition of the important subject of Raga and Rasa.

29th December, 1977.

Today's proceedings of the Experts' Committee of the 51st Conference of the Music Academy began with Smt. Padma Narayanaswami presenting the Syama Sastri kritis–*Birana Varalichi, Devi Brova, Mayamma* and *Ninnuvina*. She was accompanied by A. Anantakrishnan (Violin) and Narendran (Mridangam).

VEENA KRISHNAMACHARYA'S COMPOSITIONS

Dr. Raghavan introduced Smt. Chennamma, Retd., Head of the Music Department of the Maharani's College, Mysore and a pupil of the late Veena Krishnamachariar, brother of K. V. Srinivasa Iyengar and Tiger Varadachariar. Smt. Chennamma gave a talk on the life and work of Veena Krishnamachariar. His compositions which numbered a few hundreds, included *Jatiswaras, Varnas. Padavarnas, Kritis,Manipravala* compositions, *Javalis, Tillanas, Devarnamas* etc. A large variety of Ragas of the South as well as the North and also variety of Talas had been employed by him in his compositions. She referred to some of the special *Prayogas* in the *Ragas* of his *Kritis*. Several of his songs of different types were sung by the speaker.

Smt. Vidya Sankar, who had learnt Syama Sastri's Kriti's from a descendent of the composer and had brought three volumes of the Kritis of Syama Sastri and his son and grand-son, spoke with demonstrations on voice and the veena, of the highlights in the handling of ragas by Syama Sastri. She pointed out how, though in some kritis both the *Dhatu* and *Matu* opened identically with the same svaras and the same word, the distinctness of the two ragas was clearly brought out. She analysed the Svara-prayogas and variations in the *Gati* and *Talas*. all of which contributed to the unique charm and appeal of his kritis. She particularly dealt with, at some length, two of the rare ragas handled by him viz. *Chintamani* and *Kalgada*.

Thanking her on behalf of the Experts' Committee Sri S. Parthasarathy complimented her on her special work on Syama Sastri: although in respect of *Chintamani* and *Kalgada* some difference from her opinion could be shown from Tyagaraja's kritis: her exposition was pleasing and instructive.

CONCERT REVIEWS

Sri K. Chandrasekharan, Vice-President of the Academy, mentioned the scurrilous attack, under cover of review, on Sangita Kalanidhi Semmangudi R. Srinivasa Iyer in the Indian Express on the 28th December, 1977. It was not only devoid of any value as music criticism, but was couched in unbecoming language and constituted a personal attack on the eminent Vidvan. He pointed out that there was also an insulting reference in the review to listeners as 'gullible audience'. Sri S. Parthasarathy, Member of the Experts' Committee, said that he was a journalist of four decades standing. There were some norms of journalism and what was called editorial responsibility and also the language that could be used. In the case of the particular review they were now condemning, he would like to recall an example of this reviewer's utter ignorance about a *Rāga* exhibited in one of his reviews recently. There were many problems in the field of music like the maintenance of Sampradaya in the midst of new-fangled developments, and it is unfortunate that the situation was being fouled by such types of reviews in newspapers. There were norms for reviewing and some outstanding reviewers had written reviews which had gone into books of permanent value. In the case of the present reviewer it was not as if he had not received his own quota of attack from the public. There had been numerous letters to him calling him an ignoramus. Dr M. Balamuralikrishna then moved the following resolution :

'This meeting of the Experts' Committee of the 51st Conference of the Music Academy, as also of the Rasikas of the Academy assembled at the meeting, expresses its deep concern at and strongly condemns the type of the review of music concerts, particularly of one of the critics which is couched in abusive language and constitutes not the expression of public opinion, as newspapers are expected to give, but only the personal dislike of one reviewer of a particular Vidvan; it is the duty of responsible newspapers to select for their

reviews of music and dance persons of knowledge of these arts and also editorially scrutinise the text of the reviews which are not impartial criticism but calumnious in nature."

In doing so he referred to the reviewer's attack on him also, but observed that leaders of the profession like Sri Semmangudi Srinivasa Iyer should ingore these criticisms. If there were any constructive remarks, they could give some attention to it. but otherwise the normal type of reviews should not be taken notice of by artistes. The applause of the audience at a *Raga*, *Kriti* or *Pallavi* was the real appreciation and not a paper notice. He recalled that he was invited to Rome and had a successful tour abroad but not a word appeared about him in any newspaper here. All his concerts abroad were successful.

Sangita Bhushanam Dr. S. Ramanathan, who seconded the resolution, recalled an anecdote connected with Bernard Shaw and the humorous way in which he replied to a solitary critic of his play which made the critic look small. Sri Ramanathan said that he had a right to speak on this resolution because he was present in the concert figuring in this notorious review; and he had felt aesthetic satisfaction in the major *Ragas* sung by the Vidvan in that concert. Smt. Gomathi Viswanathan, of Delhi University recalled to the Madras audience how similar reviews appeared in Delhi papers like the *Statesman* and it was wellknown that even without listening to a concert and by telephonic contact with each other, the reviewers made up their reports to the press. Sri K. Soundararajan, a former Secretary of the Music Academy, not only condemned the review, but also said that the Academy was the body that should mend the bad situation which had developed in the field of music and dance and the damage being done by this particular reviewer. Other speakers and members of the Experts' Committee who spoke were Trichy Swaminatha Iyer, Bombay, and Vidwan Srirangam Kannan, Benaras. The President of the Academy, Sri K. R. Sundaram Iyer, observed that he had originally contemplated a separate meeting of the *rasikas* to discuss the serious situation created by these reviews. But now that the *Rasikas* who were present in large numbers that morning had expressed their desire to associate themselves with the resolution and support it a separate meeting was not

considered necessary. The resolution was then placed before the house and unanimouslly passed with great ovation for Sri Semmangudi Srinivasa Iyer.

30th December, 1977

The Experts' Committee meeting of the ninth day of the 51st Conference of the Music Academy began with the presentation of four Kritis of Syama Sastri—Sankari neeve, Sri Kamakshi, Sri Kanchi Nayike and Nannubrovu Lalita, by Smt. Sharada Natarajan, Sulochana Pattabhiraman and Nalini Ramaprasad, accompanied by Kanakavalli (Violin) and Kumbakonam Balu (Mridangam).

HINDUSTANI MALHAR

Dr. Raghavan then introduced Dr. (Mrs.) Shanno Khurana of Delhi who had studied music with the late Ustad Mushtaq Hussain Khan of Rampur and Raghunath Rao Musalgaonkar of Gwalior and who had also produced a Doctoral Thesis on the different Gharanas in Khyal music. She had toured all over the world and given concerts and lecture-demonstrations. Mrs. Khurana then dealt with the Hindustani Raga Malhar which suggested the rains and was also associated with Lord Krishna. Raga Malhar, probably identical with Malhari, came under Raga Megha, associated with the rains. The present Megha Malhar was however different from the one in the texts and Ragamala paintings ; there was a diflerence in the notes used, the Dha formerly used being absent today. The present Malaar was from the Kafi That and had five notes. There were indeed 14 types of Malhars and the speaker gave a discription of each of these 14 varieties including the last one, Gandhi Malhar, a recent innovation of Kumar Gandharva. She then illustrated each of the Malhar-varieties by describing their characteristics and also singing them. The variety called Jayanta Malhar, she said, was a rare one in this group being a combination of Jaijaivanti and Malhar and referred, in that connection, to Muthuswami Dikshitar's use of this raga. Dr. Raghavan thanked the speaker and complimented her on her proficiency in vocal music and the capacity to give a clear and instructive exposition.

RARE RAGA GURJARI

Sangita Bhushanam S. Ramanathan then gave a detailed talk with demonstration on the rare Gurjari. He traced its history from Jayadeva onwards upto the time of the latest texts and composers and some of our recent well-known vocalists. He referred to the decision on this Raga many years ago in the Academy and the decision was : "It is an old Sampoorna Raga corresponding to the modern Mayamalavagowla Raga of the 15th Mela. Its bhava is brought out by vakra sancharas like dha dha pa and sa dha ni ga pa and dha sa also occur in compositions". The speaker referred to the four varieties of Gurjari of Maharashtra, Saurashtra. Dakshina and Dravida. According to Ramamatya it was one of the twenty Uttama Ragas and it avoided Pa generally, but occasionally used it in Avaroha. The Tamil lexicon 'Pingala Nighantu' of the 11th century mentioned Gurjari as the 58th Raga and Arya Gurjari as the 71st. According to Parsvadeva in was a Raganga Sampoorna Raga. According to Vidyaranya, quoted by Govinda Dikshita, it was the second of 15 Melas recognised by him. It might be noted that there was no Mayamalavagowla here. In Annamacharya's songs Gurjari and Malavagoula were both found and in Ramamatya, Gurjari figured as a Janya of Mayamalavagowla and so also in Somanatha. In Chaturdandi prakasika it is given under Gowla Mela. He then sang in that Raga Tyagaraja's Kriti Varalandu and Dikshitar's Kriti Gunijavakdinute (with the Raga-mudra Gurjari) and pointed out the difference in the Svaraprayoga in the two. In thanking him Sri. S. Parthasarathy referred to his discussion with the late Sri. T.L. Venkatarama Iyer on this Gurjari, and by singing the Kritis in it by Tyagaraja and Dikshitar, they had come to the conclusion that the two Gurjaris were identical. But Sri. S. Ramanathan read out from the Sangita Sampradayapradarsini the Gita on the Raga by Venkatamakhin which supported his view.

PAKKA SARANI MARGA

Dr. S. Sita, Professor of Music, Madras University then presented a detailed paper on the Pakka-sarani-Marga on the Veena as dealt with by Venkatamakhin for the first time in his Chaturdandi

Prakasika. Venkatamakhin referred to 18 Vinas. But 12 Vinas were important from the point of view of practicability and Rakti. In the Vinas was included the Raghunatha Mela Vina devised by his own father in the name of their patron, Raghunatha Nayaka. These Vinas were of two varieties, those on which one Raga only could be played. Ekaraga Mela and other on which all (Sarvaragamela) Ragas could be played. In the Sarvaraga Mela Vina not only were there additional frets, but all frets were fixed. Venkatamakhin's detailed description of the Veena and his innovations on the instrument showed that he was a practical exponent of that instrument. The speaker then explained the special features of fretting on these types of the Veena. The modern Tanjore Vina was a development of this form of Sarvaraga Mela fretting of Madhyamela Vina.

During the time of Raghunatha Nayaka, there was the practice of playing Chaturdandi, (Gita, Prabandha, Thaya, and Alapa) on the Vina. The Pakka Sarani Marga, which Venkatamakhin described in his treatment of Suddha Mela and Madhya Mela Vinas, was handed down from his Gurus like Tanappacharya. The playing of the Chaturdandi on the Vina was the Sarani and Pakka Sarani Marga. She then explained the mode of playing called Pakkasarani on the Suddha Mela and on the Madhya Mela Vina. She concluded her exposition with the demonstration of the Pakkasarani-playing with Tanam in Bhairavi Raga. Sri S. Ramanathan also spoke on the evolution of the Vina through the ages upto the Nayak period in Tanjore and the difficulty in understanding some of the technical details in Venkatamakhin's description. Dr. Raghavan congratulated Dr. Sita for her research in the materials on music available in the Saraswati Mahal Library and her present elucidation of the obscure and obsolete practice called Pakka Sarani Marga.

SONTI SEETHARAMIAH'S COMPOSITIONS

Vidvan Aripirala Satyanarayanamurthy of Vijayawada then gave a talk and rendered some of the pieces of Sonti Seetharamiah, a descendant of Tyagaraja' Guru, Sonti Venkataramaiah. The composer was born in 1901 and had composed 1200 songs in Telugu and Sanskrit. A few of them were brought to him recently by the composer's son. They followed the pattern of Tyagaraja's Kritis.

The examples sung by the speaker were in Kalyanavasantam, Vachaspati and Manirangu. Vidwan Nori Nagabhushanam Pantulu, member of the Experts' Committee, said that neither this composer nor these Kritis were known in any part of Andhra, until then when they were brought to light by Vtdvan Satyanarayanamurthy, through the help of the composer's son. He thanked Sri Satyanarayanamurthy for his discovery.

31*st December*, 1977

At the Experts' Committee meeting held today as part of the 51st Conference, there was first the rendering of Syama Sastri's Kritis 'Karuna Joodu' and 'Sankari Sankuru' by Jayalakshmi, S. Nalini and S. Malini, accompanied by Coimbatore Krishnaveni (Violin) and Kumbhakonam Balu (Mridangam).

CARNATIC MUSIC AND THE COMPUTER METHOD

Dr. Raghavan then introduced three Professors of the Statistics Department, Madras Christian College, Sri Gift Siromany, Sri M. Chandrasekharan and Sri R. Chandrasekharan who had together been working on the Computer transliteration and recognition of Mridangam Mnemonics. The paper was read by Sri Gift Siromany. A variety of tones could be produced on the Mridangam which was an harmonic drum. In order to remember its many complicated rhythm-patterns, a well-developed system of mnemonics was used by artistes. These mnemonics could be written and recognised by the computer method and then easily transliterated into the corresponding Roman letters. They had recently developed in their department recognition for all Tamil characters in the computer method. The computer analysis was now being used by modern composers of western music and for musical research in America, especially for experimental music compositions. It was also helpful for stylistic analysis. The speaker then gave a description of the construction of the classical Mridangam and its tone qualities and mnemonic syllables occurring in its play. There were books available in Tamil on the art of Mridangam playing and with all this help they had worked out the computer analysis of Mridangam mnemonic syllables. He then showed charts which they had worked out by the punch operator. He explained the details of how Mridangam sylla-

bles had been coded and printed and added that the method could be extended to recognise printed Carnatic music in Tamil characters. Dr. Raghavan thanked the scientists on behalf of the Music Academy.

PADAS OF KANAKADASA, VIJAYADASA AND SRIPADARAYA.

Vidvan R. K. Venkatarama Sastry, the well known violinist, then read a paper on Purandaradasa and other Dasakuta composers. The talk was followed by a recital by the members of his family R. N. Srilata and R. S. Ramakant of the Padas of Kanakadasa Vijayadasa and Sripadaraya. The padas presented were; Tanu ninadu Kedaragowla; Bagilanu - Athana; Elamanave-Hamsanandi; Bhakta-janapalaka - Anandabhairavi; Duritagada-Madhyamavati and Bhushanake Bhushana - Kambhoji. Vidvan Titte Krishna Iyengar of Mysore, in thanking Sri R. K. Venkatarama Sastry for his talk and the presentation of the Padas by the members of his family, observed that Kannada scholars considered Kanakadasa's language superior to that of Purandaradasa. According to researches, originally only 12 ragas were known to have been given in the Padas. The late Bidaram Krishnappa used to take some Padas and sing them elaborately with niraval, svara etc. like kritis and one such Pada was Kadavamucchidu in Madhyamavati.

ACOUSTICS OF GAMAKAS.

Dr. Raghavan then introduced Prof. P. S. Varadachari of the Annamalai University who was engaged in the acoustics analysis of ragas, svaras, srutis and gamaka. In continuation of the work presented by him at the last year's Conference. he had now analysed the acoustics of Gamaka, in vocal, Veena and flute music. His talk was illustrated by graphic charts showing his results. The Veena produced as many as 35 harmonics. The Indian flute had five harmonics in its shorter variety, but more than seven in its longer variety. The richness of the fundamental in the longer one contributed to its pleasant timbre. He then described how he studied the acoustics of the Gamaka called the Kampita on the Veena, Violin and Flute, recording their harmonics and the frequency and intensity of the changes. The net result of these investigations showed the high status of Carnatic music as compared to the systems in different parts of the world. The Gamakas of the Carnatic music were more interesting than the Western Vibrato.

Carnatic music developed a degree of sophistication and the Gamakas took care of the harmonic principles also. Sangita Bhushanam S. Ramanathan, who had also worked with the speaker added to the ideas presented by the speaker. Dr. Raghavan, in thanking the speaker, recalled how the scientific analysis of various aspects of Indian music in general and Carnatic music in particular had figured in the previous Conferences of the Academy and in this scientific work several of our own scientists and those from North India and some from U.S. had presented the results of their work, all of which were published in the Academy's Journal. The analysis of the acoustics of the flute was a special line of work undertaken by the present speaker.

THE SADAS

The Sadas (Convocation) of the 51st Conference of the Academy was held in the Auditorium of the Academy at 9 a.m. on 1st January 1978, with H.E. Shri Prabhudas B. Patwari, Governor of Tamil Nadu, in the Chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians, scholars and experts. The proceedings began with a prayer by Smt. R. Vedavalli.

The Sadas was convoked by Sri S. Natarajan, Secretary. The President of the Academy, Sri K. R. Sundaram Iyer, then welcomed the gathering and H.E. the Governor of Tamil Nadu. In his welcome speech, Sri Iyer said :

" Your Excellency,

The Music Academy Madras is doubly thankful to you, first on your accepting our invitation to preside over the SADAS of our 51st Conference and once again, for fulfilling the engagement with us by adjusting the time, which you had to do owing to the sudden developments in your programme. As we are very well aware of the short time you will be able to stay with us, I am making my welcome address as brief as possible. Our Sadas or Convocation has always been presided over by the Governors who are Chancellors of the Universities of their States or others connected with

Government or Education. Everybody knows how within such a short time you have established a great rapport with the people of Tamilnadu, with your simplicity, accessibility, and high Gandhian ideals of service to the poor, khadi, prohibition etc. Particularly we must mention how you have wholly thrown yourself into the work of relieving the suffering of the cyclone-ravaged parts of our country. On our part we had already sent to the C.M.'s Cyclone Relief Fund an amount of Rs. 2,500 and again we are now handing over to you an amount of Rs. 4,039 being the collections of our top performance in our series.

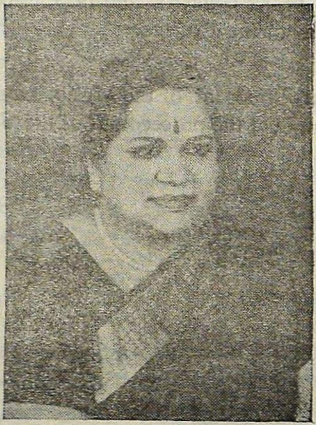
You are not only an eminent lawyer and public worker, but you are also a writer in the fields of literature, religion and art and you are deeply rooted in the cultural traditions of the country. It is therefore most fitting that you should preside at this SADAS at which we are honouring the President of this year's Conference and other musicians, who have served the cause of music and also making other special awards to artistes who have been adjudged best during this year's concerts and in the competitions and the succesful students of the College.

Once again as President of the Music Academy, I welcome you to preside and conduct the proceedings of the Sadas."

In his presidential address, Shri Prabhudas Patwari allayed the fear among some that film music might exert its influence on classical traditional music. As in other fields, modern trends were trying to invade music too, but he was sure that it would be temporary.

He pointed out that while politicians might 'shine for a brief period and would be forgotten soon', artistes and musicians would live for ever in the hearts of the people. Although the present generation had not seen Tansen, Mira or Kabir, their music was still lingering in the atmosphere and was being preserved. South India was protecting this art well and artistes from here had enhanced the image of the country by their meritorious contributions. Music elevated people and took them nearer to God.

Then the President of the conference Smt. M. L. Vasantha kumari was presented by Smt. D. K. Pattammal.



VIDUSHI SMT. M. L. VASANTHAKUMARI

Born in Madras on the 3rd July, 1928 as the only daughter of Vidvan Ayyaswami Iyer and Vidushi Lalitangi, both of them well-known traditional musicians; learnt her music first from her own par-

ents and later became a disciple of Sri G. N. B; studied upto senior Cambridge and at the same time was keeping up the musical heritage of the family by accompanying her mother in concerts and also giving her own solo recitals ; from her mother and her teacher had learnt a large repertoire of the Padas of Purandaradasa, and brought out an edition of the Padas ; had also some special training under Mudicondan Sri Venkatarama Iyer ; has toured countries of South-East Asia, Europe, U. S. and Canada ; has given a number of benefit concerts for cultural and educational causes ; had been invited by the King and Queen of Nepal ; the President of India gave her the Republic Day distinction of *Padma Bhushan* ; the Sangeet Natak Akademi gave her the award for best vocal Carnatic musician for 1971 ; last year the Mysore University conferred on her a Doctorate ; combining classic standard and popularity, she has had a continuous and crowded programme of concerts extending to 37 years.

The President of the Sadas, Shri. Prabhudas Patwari, conferred the title of "Sangita Kalanidhi" on Smt. M. L. Vasanthakumari and presented her with the Sanad and the Insignia of the title.

As usual, the Academy had selected a few senior experts who had done long service in the field of music for the award of a Certificate of Merit.

Dr. V. Raghavan presented Sri. Aripirala Satyanayanamurthy or the award of the Certificate of Merit.

VIDWAN ARIPIRALA SATYANARAYANAMURTHY

Born on 15-7-1904 at Velpuru, Guntur District, as son of A. Sivarama Sastry and A. Meenakshamma ; studied music with Ganavisarada Sri Varanasi Brahmayya Sastry ; has been a violin performer of long standing ; his programmes have been broadcast from different Stations of AIR ; is also author of several music publications including a Dictionary of Indian music, some of his books being prescribed in the Universities ; has been a teacher of Violin for 40 years ; received awards from the Centre as well as in many cultural organisations in different parts of the country ; has been a member of the Experts Committee of the Music Academy for several years and has contributed to its work.

Sri T. V. Rajagopalan, Secretary, presented Vidwan Sri Ramachandra Iyer for the award of the Certificate of Merit.

VIDWAN VEENAI RAMACHANDRA IYER

Born on 20-4-1915 at Tirugokarnam in Pudukkottai as son of Veenai Narayanaswami Iyer who was also his first Veena teacher; studied Veena further under Tirugokarnam Subbiah Bhagavatar and later underwent gurukulavasam with the famous Karaikudi Brothers who were related to him ; the Veena tradition has come down in his family for eight generations ; his own service as a Vainika extends to over 45 years ; one of the few representatives amidst us of the pure and high tradition of the Karaikudi Brothers.

Sri R. Ranganathan, Secretary, presented Vidwan Sri. V. Sethuramiah for the award of the Certificate of Merit.

VIDWAN V. SETHURAMIAH

Born on 16-11-1917 at Triplicane, Madras ; had his Gurukulavasam with Coimbatore Balasubramanya Iyer, Bidaram Krishnappa and Sangita Kalanidhi T. Chowdiah ; joined the AIR in 1938 and had been serving since then as the Senior Violin Vidwan and supervisor of cultural programmes and recordings ; on the concert platform has accompanied many top-ranking vidvans including some Hindustani artists ; has toured Ceylon ; given solo concerts and received the blessings and honours from the Thiruvavaduthurai and Dharmapuram Maths, Satya Sai Baba, Venkatagiri Samsthanam and Their Holinesses Kamakoti and Sringeri Acharyas and the Tamilnadu Iyal Isai Nataka Manram ; has also been an active worker in the field of music as Secretary of the Tyagaraja Sangeeta Vidwat Samajam.

Sangita Kalanidhi Semmangudi R. Srinivasa Iyer, Dr. V. K. Narayana Menon and Sri K. Chandrasekharan spoke [offering felicitations to the recipients of the award at the Sadas.

The President of the Conference Smt. M. L. Vasanthakumari and others who had received the title and awards at the Sadas acknowledged the honour done to them and thanked the Academy.

Special Awards.

Dr. V. Raghavan, Secretary, introduced the musicians who had participated in the different concerts of the season and had been adjudged as deserving of special awards. The President gave away the awards. (see the list below)

Competitions.

Sri P. S. Ramachandran, Member of the Executive Committee, introduced the winners in the various music competitions held during the Conference. The President gave away the prizes to the successful condidates (see list below)

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

2nd January, 1978

The proceedings of the Experts' Committee today began with the recital of Syama Sastri's Kriti 'Palinchu Kamakshi' by Smt. Sujatha Vijayaraghavan accompanied by Trivandrum Harihara Iyer (Violin) and Kumbhakonam Balu (Mridangam). Sangita Kalanidhi M. L. Vasanthakumari was in the chair.

GAVI RANGAPPA'S COMPOSITIONS

Dr. Raghavan presented a paper by Vidvan Sri N. Chennakesaviah of Mysore who could not attend the session. Sri Chennakesaviah had given to the Music Academy an edition of over 70 compositions of Gavi Rangappa with an introduction on the life of

the Composer. The composer came from a village named Chaluvintala in Hindupur Taluk, Anantapur District, where there was a Cave Temple of God Ranganatha. It was on that deity that these compositions had been written by Gavi Rangappa. Sri N. Chennakesaviah himself learnt these compositions from Vidvan Chintalapalli Venkata Rao who had been at Mysore Court at the invitation of Krishnaraja Wadiyar IV. There was a copy of the kritis or Gavi Rangappa with Ramakkammal, grand daughter of the composer and wife of Chintalapalli Venkata Rao.

CONDOLENCE RESOLUTIONS

A resolution of condolence on the death of the following musicians was passed : Sattur A. G. Subramaniam, Mayuram Flute Rajarama Iyer, Umayalpuram Kalyanarama Iyer, Bai Kesarbai, Siddheswari Devi, and Udaya Shankar. The members stood for a minute in silence in honour of these artistes.

On behalf on the Experts' Committee, Vidvan Nori Nagabhushanam Pantulu from Andhra, Sri Srirangam R. Kannan, B. H. U., and Embar Vijayaraghavachariar spoke emphasizing the importance of the Experts' Committee meetings.

SANGITA SAMPRADAYA PRADARSINI

Dr. Raghavan announced the completion of Volume IV of the Tamil Script edition of the Sangita Sampradaya Pradarsini, covering from 'Natakurinji' to 'Mohanam'.

In her speech Smt. M. L. Vasanthakumari thanked the Vidvans and the members of the Experts' Committee, who contributed to the success of the Experts' Committee Mettings and referred to the many new materials and knowledge that had been presented by them at the meetings.

Vote of thanks

Dr. Raghavan then thanked the President of the Conference, Smt. Rukmini Devi who opened the Conference, the Central Sangeet Natak Akademi for the grants, Universities of Delhi and Banaras which had sent delegates, Vidvans and Vidushis who had taken part in the Experts' Committee meetings and concerts, those who had acted as judges in the competitions, the donors of prizes, authorities of the Central and State Governments, particularly the Hindu Religious Endowment Board, the Corporation of Madras Police Department and the volunteers.

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Competitions & Concerts Prizes 1977–78

	COMPETITIONS	DONORS	WINNERS
1.	Vocal Music, Gentlemen Sangita Kalanidhi G.N.B. Memorial Prize	Awarded by Sri R. Ranganathan	
2.	Vocal Music, Ladies-T.R. Venkatarama Sastri Prize	Awarded by T. V. Rajagopalan	I Prize : Vijayalakshmi Krishnamurthy II Prize : B Latha
3.	Violin-Kasturi Ranga Aiyangar Memorial Prize	Awarded by late Sri K. Srinivasan	I Prize : B. Anuradha
4.	Veena Dhanam Memorial Prize	Endowed by late Sri Sudarsanam Iyengar	I Prize : S. V. Madhavan
5.	Modern Compositions-Muthiah Bhagavatar Memorial Prize	Awarded by the Executive Committee of the Music Academy	I Prize : Usha Krishnamurthy
6.	Tamil Songs-The Amarar Kalki' Tambura Prize	Endowed by Sri T. Sadasivam	I Prize : Sudha Venkatraman II Prize : Lalita Sitaraman

7.	Maharaja Svati Tirunal Compositions - Murthy Memorial Prize	Endowed by the R. K. Murthy Memorial Committee	I Prize : Vijayalakshmi Krishnamurthy II Prize : Usha Krishnamurthy
8.	Purandaradas Padas	Endowed byV. S. S. K. Tobac-conist, Jaffna	I Prize : Vijayalakshmi Krishnamurthy II Prize : Usha Krishnamurthy
9.	Kshetragna Padas	Awarded by the Music Academy	
10.	Pallavi Singing - Sankanarayana Iyer Memorial Prize	Endowed by Dr. S. S. Krishnan	I Prize : Usha Krishnamurthy
11.	Sanskrit Compositions Dr. V. Raghavan Prize	Awarded by Smt. Priyamvada Sankar	I Prize : Vijayalakshmi Krishnamurthy II Prize : B. Latha
12.	Divya Prabandham, Tirup-pavai & Tevaram - Sri Vijayaraghavalu Naidu Memorial Prize	Awarded by Vijayaraghavalu Memorial Religious Charitable Trust, Sirkali, C/o V. Ramachandran, Bheemanna Mudali St., Madras.	I Prize : Lalitha Sitaraman
13.	Bhikshandarkoil Raja-gopala Pillai Prize for Dikshitar Kritis	Endowed by Smt. Sarada Natarajan	I Prize : Usha Krishnamurthy II Prize : Sudha Venkatraman
14.	Rajalakshmi Jagannaraya-nan Prize	Endowed by Sri S. Jagannarayanan	I Prize : Sujatha Vijayaraghavan

15. Vedagiri Prize for Tyagaraja kritis	Endowed by Smt. Lakshmi Vedagiri	I Prize : V. Jayasree II Prize : Vijayalakshmi Krishnamurthy
16. Sri Uttaram Thamba Satchidananda Prize for Syama Sastri Kritis	Endowed by Uttaram Thamba Satchidananda	I Prize : B. Latha
17. Tamil Devotional Songs	Endowed by Sri V. Natarajan	I Prize : Sudha Venkatraman
18. Sri U. Ramachandra Rao Memorial Prize for Mira Bai Songs	Endowed by Sri U. Ramesh Rao	I Prize : Sumati Narayanan II Prize : Ahalya Shenoy

CONCERTS	DONORS	WINNERS
1. Smt. Yogam Nagaswamy Prize for a Senior Vocalist	Endowed by Smt. Yogam Nagaswamy	Smt. M. L. Vasantakumari
2. N. V. Raghavan Prize for a Senior Violinist	Endowed by Smt. Indira Rangaswamy	Sri M. S. Gopalakrishnan
3. Sri C. V. Narasimhan Prize for an exponent of Bhava Sangita	Endowed by Sri C. V. Narasimhan	
4. Sri K. R. Sundaram Iyer Shastyabdapurti Prize for the best Sub-senior musician	Awarded by Sri K. R. Sundaram Iyer Shashtyabdapurti Trust	Trivandrum R. S. Mani

5.	Veenai Shanmukavadivu Momorial Prize for Veena Player	Endowed by M.S.S. Ladies Felicitation Committee	Sri C. Krishnamurthy
6.	D. K. Pattammal Prize for a young Lady Vocalist	Endowed by D. K. P. Ladies Felicitation Committee	Smt. Seethalakshmi Venkatesan
7.	Chellapally Ranga Rao Prize for a deserving Veena Player	Endowed by Sri Chitti Babu	Smt. Visalam Venkatachalam
8.	Dr. Henry Cowell Prize for the best junior mridangist	Endowed by Dr. Henry Cowell, U.S.	V. Praveen
9.	V. R. Sambasiva Iyer Memorial Prize for Sub-Senior Mridangist	Awarded by Sri S. Natarajan	S. R. Ramadas
10.	Vidvan Semmangudi Narayanaswami Iyer Memorial Prize (II Prize)	Endowed by Sangita Kalanidhi Semmangudi Srinivasa Iyer	Ulsoor Sri Chandrasekhar
11.	Sri G. V. Narayanaswami Iyer Prize (II Prize)	Endowed by Sangita Kalanidhi G. N. Bala Subramanian	Tirupunithura K. Lalitha
12.	Prize for the best Paper, Talk, etc. at Experts' Committee	Endowed by Sri A. C. Rangarajan	Sri S. R. Janakiraman

13.	Sri Raja Sir Annamalai Chettiar Prize in the Academy's College for Practical	Endowed by Raja Sir Annamalai Chettiar	Smt. R. Ramani
14.	Sri R. N. Sharma Memorial Prize in the Academy's College for Theory	Endowed by T. Alamelu Ammal	Smt. R. Ramani
15.	Sri K.V.K. Iyer Memorial Studentship in the Academy's Teachers' College	Endowed by Sri G. T. Sastri	Kumari V. Kalyani
16.	Smt. Sarada Krishna Iyer Prize	Endowed by Justice V. R. Krishna Iyer	Sikkil sisters (Neela & Kunjumani)
17.	Smt. Pankajam Rajam Prize for a Junior Musician Vocal or Instrumental	Endowed by Smt. Pankajam Rajam	Sri B. N. Suresh
18.	Naum Litchenberg Prize for a Violinist	Endowed by Dr. Johanna Spector, New York	Sri M. S. Anantharaman
19.	Prize for a Violinist	Endowed by late Violinist Abiramasundari	Smt. Kanyakumari
20.	Additional Dikshitar Kriti-Prize	Awarded by Bharathi Society, New York	Sri B. Rajam Iyer

21.	V. T. Krishnamachari Prize for Harikatha	Endowed by Sri V. K. Ranga-swamy	Sri Kallur Krishnamurthy Sastri
22.	T. V. Subba Rao Prize for the best Junior Musician	Awarded by the Executive Committee of the Music Academy	Mrs. Jaya Krishnan
23.	Nyayapathi Sriranganaya-kamma Prize for deserving Junior Artiste	Endowed by Prof. N.V.V.J. Swamy, U. S. A.	Smt. Manonmani Rangaswamy
24.	Semmangudi Narayana-swamy Aiyar Memorial Prize for best Junior Violinist	Endowed by Sri Panchapagesan	Smt. Suryaprabha
25.	V. R. Gopala Iyer Prize for a Junior Violinist	Endowed by Sri Lalgudi G. Jayaraman	Neyveli Vimaia

A Syama Sastry Bibliography

I. Journal of the Music Academy, Madras

(A) Articles :

1. *Syma Sastri - a short sketch* 1762-1827) : Prof. P. Sambamurthy, Vol. I. 1930. P. 98

2. *Syama Sastri* (English) : T. V. Subba Rao. Vol. XII. 1941. pp. 31-2

3. ,, ,, : T. T. Krishnamachari. Vol, XII-1941. pp. 32-5

4. *Syama Sastrigal (*Tamil*)* ; Mrs. Kanakammal Sitapati Vol. XIV. 1943 pp. 62-71

(B) Texts :

1. *Syama Sastri's Kritis* edited by Mudicondan C. Venkatarama Iyer. Vol. XXIII. 1952. pp. 101-4

One in Paraz with Sahitya in Tamil and Sanskrit but with the same *Dhatu* and another in Telugu in Abheri. With Notation

2. *A Tamil composition af Syama Sastriyar* - Tarunamidamma' - Gaulipantu. Given by the composer's great grandson known as Syama Sastri. Vol. IX. 1938. pp. 73--74. Reproduced from the Tamil Journal *Silpasri*, Vol. I. No. 1

3. Text of a new Mangalam of Syama Sastri in Telugu : T. Sankaran. Vol. XL. 1969. p. 199.

II. Souvenirs of the Conferences of the Academy

1940/41 : 14th Conference : K. Venkataraman *Syama Sastrigal* (1762-1827)-Tamil

1954/55 : 28th Conference : Vidya, S. *(*Mrs.*) Music Masterpieces : Navaratnamalika of Syama Sastri* - English

1973/74 : 47th Conference : Ramakrishnan, Dr. T. S. *Syama Sastri and his Compositions*- English, with a classified list of his compositions and a note on Raga Chintamani.

1977-78 : 51st Conference : *Syama Sastri* - Dr. V. Raghavan - English. Carries a Syama Sastri pictorial supplement and Bibliography. Prefaced by a poetic homage to Sastri by M. Anantanarayan.

III. **Texts aud Editions of Songs with Notation :**

I. *Gayakaparijatam* by Tachur Singarachari, Madras. 1927.

Contains 8 Kritis of Syama Sastri and 6 of Subbaraya Sastri

2. *Kritis of Sri Syama Sastri*

Edition of Texts in Tamil, Telugu and Sanskrit with notation by Smt. Vidya Shankar.

Vol I	Madras 1947	Syama Sastri—Telugu 2, Sanskrit 3, Tamil 1 Subbaraya Sastri—Telugu II.
Vol II	,, 1947	Annaswamy Sastri—Telugu 3, Sanskrit 5 Syama Sastri—Telugu II.
Vol III	,, 1948	Syama Sastri—Telugu 23, Sanskrit 4

3. *Kritimanimalai*— Vol IV : R Rangaramanuja Iyengar, Madras, 1948.

Introduction, pp. xix—xxvii—Biography of Syama Sastri in Tamil by Suddhananda Bharati

46 Kritis of Syama Sastri and Subbaraya Sastri (42 Kritis in Telugu, 3 in Sanskrit, 1 in Tamil). Text and notation in Tamil and Telugu.

4. *Sri Syama Sastri Kriti Tarangani*. Telugu pp. 14+41

Edited by T. S. Parthasarathy & Sri Chilakalapudi Venkatesvara Sarma.

Published by Durga Malleswara Devasthanam, Durgapuram, Vijayawada 1950.

44 Kritis with Notations for some and Regalaksanas for 28 Ragas used by Syama Sastri.

5. *Compositions of Sri Syama Sastri*. Telugu pp. 12+196, 1970

Edited by Mr & Mrs. N. C. Parthasarathy.

Madras Sangitakala Sala Publications, Gopalapuram, Madras-6.

With a biography of Syama Sastri and 36 Kritis with Ragalakshanas—Text & Notation in Telugu. Reproduces Talaprastara Charts.

IV. Accounts of Life etc.

1. *Syama Sastry*

A detailed account of his life and compositions-Ch. 8 of Prof. P. Sambamurthy's Great Composers', Book 1. pp. 61-117 (2nd edn)

Indian Music Publishing House, Madras, 1962

2. *Syāma Sastry* (English) by Smt. Vidya Shankar
National Book Trust, Delhi 1970, pp. 83
Biography of Syama Sastry, and an account of the musicial aspects of his Kritis.

Appendix gives five Telugu Kritis and one in Sanskrit with Text in Roman script and English Translation.

3. *Sri Bangaru Kamakshi Stotra* by Svami Sastri
   Tamil and Sanskrit 27 pp.
   Kamakoti Kosasthanam, Madras-1. 1963

Has a long introductory essay in Tamil on the Bangaru Kamakshi idol and its migration to Tanjore.

4. *Sri Syama Sastrigal Jayantivizha Sirappumalar*
   (Syama Sastry Jayanti Souvenir)
   Sanskrit and Tamil. pp. 92
   Birthday Celebrations Committee, Tanjore, 1968.

Contains the following articles :

Syama Sastry Stutipanchakam, N. Venkataraman
(five Sanskrit verses on Syama Sastri).

Sri Syama Sastrigalin Laya Cittarangal
(rare Talas in Syama Sastri's Kritis)
Prof. P. Sambamurthy - Tamil pp. 8-9

Ten Kritis - Telugu in Tamil Script
(from Syama Sastri Kriti Tarangini) pp. 17-21

Sri Syama Krishna - R. Sundara Sastri - Tamil - pp. 22-32

Syama Sastriar - T. N. Ramachandran
(2 English verses on Syama Sastry) p. 82

On Sri Syama Sastri - P. Visvanathan - English pp. 84-92

SYAMA SASTRI'S FAMILY

- (Annadhvaja) Venkadri Iyer
  - Viswanatha Iyer
    - Syama Sastri (1762-1827)
      - Panju Sastri (married two wives)
        - 1st wife
          - Ramakrishna Sastri
          - Sambasiva Sastri
          - Annaswamy Sastri (*given in adoption to Subbaraya Sastri*)
        - 2nd wife
      - Subbaraya Sastri (1803-62)
        - Annaswamy Sastri (adopted son) 1827-1900
          - Syama Sastri (Member of the Academy's Experts' Committee)

The Rudra Vina of Somanatha

Ranganayaki Ayyangar

The *Rudra vīnā* is a seven stringed and fretted instrument with two gourds near either ends of the *dandi* (finger-board). Of the seven strings, four are above the frets and along the face of the *dandi*; these are for playing the melodies. The remaining three strings are on the side of the *dandi* and are called '*sruti*' strings. This instrument is similar, in many respects, to the North Indian *bīn* and, in some respects, to the South Indian *vīnā*.

Somanātha, who belonged to the Sakalakala family, is the most original and informative music theorist of the sixteenth-seventeenth centuries. We know very little about the man except that he belonged to a family of scholars. His grandfather was one Menganātha who, according to Somanātha, was a '*nātha*' of *pandits*. His father was one Lakṣmaṇa Sūri; the 'Sūri' in his father's name also was, according to Somanātha, reflective of the father's erudition. Somanātha was a brahmin from, perhaps, North Deccan[1]; neither did he belong to any princely court, nor were his works the result of a patron's command or desire.

Somanātha has written the following four works in Sanskrit:

(1) Rāgavibodha,
(2) Jātimālā,
(3) Anyoktamuktāvali,
and (4) Vairāgyasata[2].

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1. Earlier reports have all claimed that Somanatha was an Andhra brahmin. There is no evidence, internal or otherwise, to support this claim ; there are, however, some tenuous indications that he may hail from North Deccan.

2. Citations of Ragavibodha will be from Ragavibodha of Somanatha, edited by S. Subrahmanya Sastri and published by Adyar Library in 1945. N. A. Gore has critically edited and published The Jatimala of Somanatha in 1958. Anyoktamuktavali is not available in print, but a manuscript is in the Library of the Royal Asiatic Society of Bengal (Calcutta), Mss. no. G. 1096. The existence of Vairagyasata is mentioned by Gore on p. 4 of his edition of The Jatimala of Somanatha.

The work that concerns us is his *Rāgavibodha* (hereafter abbreviated as RV), which was completed, according to the author, in Saka 1531, i.e., in 1609 A.D.

RV is in five *vivekas* (chapters), one *viveka* each for *Śruti-svara, vīṇā, mela, rāga* and *rāgarūpa* respectively. The entire work stands out as a unique and important treatise on many counts, a few of which are the following:

(1) the author has provided a detailed prose commentary to his verse text; this commentary is both supplementary and complementary;

(2) no theorist, before or after Somnātha, has provided such extended music examples and that too in such relatively precise notation:

(3) the care and the concern shown by the author in describing the *rudra vīṇā* a contemporary instrument, reveal some interesting and important musical development.

The Rudra vīṇā

The importance of the *Rudra vīṇā* lies in the fact (a) it is, historically a link between our present day fretted instruments and the fretted instruments described by the thirteenth century authority, Sarngadeva, in his *Sangītaratnākara* (hereafter abbreviated as SR)[1]: and (b) the fretting processes of this *vīṇā*, or any other *vīṇā* for that matter, has been described and discussed for the first time in Indian music history.

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1. Citations of this work will be from the Adyar Library edition in four volumes that have appeared over the years :

SR	I	(1943),	S. Subrahmanya Sastri (ed.),
SR	II	(1959),	S. Subrahmanya Sastri (ed.), and Krishnamacarya (rev.).
SR	III	(1951),	S. Subrahmanya Sastri (ed.), and
SR	IV	(1953),	S. Subrahmanya Sastri (ed.),

We learn from many indications, that the *Rudra vīṇā* was an instrument of the post SR period. This is obvious from the fact that there is no mention of this instrument in SR; even the two commentators of that work, namely Kallināatha and Simhabhūpāla, make no mention of it while commenting on the various *vīṇās* of Sarngadeva. Further, a cursory study of the *vīṇās* in SR suggests two kinds of *vīṇās;* one had frets and the other did not. To the first kind belong Sarngadeva's *ālāpinī* and the *kinnarī* varieties. To the second kind belong the open stringed instruments such as the *ekatantri* [2] the *nakulā* (two stringed) *tritantrī* (three stringed), *citrā* (seven stringed), *vipañcī* (nine stringed) and *mattakokilā* (twenty one stringed). In all these instruments, only the *suddha svaras* are positioned, whether these be on the frets of the fretted *vīṇās* or on each of the open strings of the open stringed *vīṇās*. The positioning of the *vikṛta svaras* vis-a-vis these *vīṇās* is neither described nor discussed.

There are, besides. internal evidences in RV that indicate the contemporaneity of the *Rudra vīṇā*. For example, in this *vīṇā* the tuning of the four upper strings and the fretting processes result in a range that extends from the *anumandra* register to *atitāra* register, i.e.. a range of over four octaves. Apparently this wide a range had no precedent. SR cites five positions in the human body as sources for five kinds of sounds, i.e., *nābhi* (navel region) for *atiṣūksma* (very subtle) sounds, *hṛdaya* (heart region) for *sūksma* (subtle) sounds, *kantha* (throat region) for *puṣṭi* (full bodied) sounds *mūrdha* (roof of the palate region) for *apuṣṭi* (not so full bodied) sounds, and lastly *mukha* (head region) for *kṛtrima* (arttficial sounds.[3] However, Sarangadeva accepts only three kinds of sounds that of *hṛdaya, kaṇṭha* and *mūrdha* as being in use in his time and labels them as *mandra, madhya* and *tāra* respectively for registeral distinction.[4]

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2. Sarngadeva begins his description of the various vinas with a description of the ekatantri. Neither is this vina fretted nor is it performed like the other open stringed vinas. Sarngadeva's description of it indicates that it was played in a manner similar to that of the gottuvadyam.

3. SR I, p. 64, verses 4 - 5.

4. SR I, p. 66, verse 7.

Somanatha refers to SR's five bodily sources for an admittedly possible larger range and justifies the limitation of the range, by the ancients to only three octaves, on the grounds that this range was primarily vocal and as such vocal extension of this range (a) below the *mandra* register would not be possible and (b) above the tara would not create pleasant sounds[1]. However, the uniqueness of the *Rudra vīṇā* or its special fretting processes not only extend the range from *anumandra* to *atitara* register, but also, at the same time, make this extended range continue to be pleasing[2].

Somanatha's *Rudra vīṇā* is of two types depending upon the tuning of the four upper strings. One type is called the *suddhamela vīṇā* and its upper four strings, in order [3], are tuned to *anumandra saḍja*, *anumandra pañchama*, *mandra saḍja*, and *mandra madhyama* respectively. The other type is called the *madhyamela vīṇā* and its four respective strings are tuned to *anumandra pañcama*, *mandra saḍja*, *mandra pāñcama* and *madhya saḍja*. Each of these two types are further differenciated into (1) *eka raga vīṇā* in which the frets are movable and can be tuned to only one *mela* at a time and whose frets have to be relocated anew for each *mela* ; (2) *akhilaraga vīṇā* which has enough frets to accommodate all the *melas*, and which are fixed.

The tunings described for the *suddha mela* and *madhya mela vīṇā* in RV are encountered even in contemporary practice of Indian music. It appears that one set of tuning, namely that of the *suddha mela*, has become the important tuning procedure in Hindustani tradition ; the other set of tunning, namely that of the *madhyā mela* has become the tuning system in the Karnatic tradition.

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1. RV II, pp. 72/76 verses 42, 43 and 51

2. RV, II, p. 76 comm. to verse 51.

3. Since the vina is held vertically in a slightly slanting position with the top end resting on the shoulder, the string that is on the left hand side of the performer is labelled first and the string that is closest to the right hand of the performer as the fourth.

Rāmāmātya's *Svaramelakalanidhi* (1550 A.D.), Puṇḍarīka Viṭṭala's *Sadrāgacandrodaya* (before 1599), Srīkaṇṭha's *Rasakaumudi* (c1575), Govinda Dīkṣita's *Saṅgitasudha* (1614-1623) and Veṅkatamakhi's *Caturdandiprakāśika* (1633–1676) among the sixteenth—seventeenth century treatises also describe these four types and subtypes of the *rudra vīnā*.[1] The authors of all these treatises, barring Somanātha, require that the *vīṇā* be fretted by those well versed in the art of fretting, before they start to describe the *svaras* that sound on these frets. Somanātha alone takes us step by step through the fretting processes and discusses the *svaras* that result.

Suddha and Vikrta Svaras

Somanātha's seven *suddha svaras* and their *vikrtas* entail a rejection of the related theories inherited from the ancients. He, like the other theorists of the sixteenth—seventeenth century, does not disagree with the ancients with respect to the positions of the seven *suddha svaras* on the pitch continuum of twenty two *śrutis*, thier putative *śruti* sizes and relationships, which were :

(1) *saḍja* (S) a four *śruti svara* ;

(2) *ṛṣabha* (R) at the seventh *śruti* on the pitch continuum and at a distance of three *śruti*s from the *saḍja* ;

(3) *gāndhāra* (G) at the ninth *śruti* on the pitch continuum and at a distance of two *śrutis* from the *ṛṣabha* ;

(4) *mādhyama* (M) at the thirteenth *śruti* of the pitch continuum and at a distance of four *śruti*s from the *gāndhāra* ;

(5) *pañcama* (P) at the seventeenth *śruti* on the pitch continuum and at a distance of four *śruti* from the *madhyama;*

(6) *dhaivata* (D) at the twentieth *śruti* of the pitch continuum and at a distance of three *śrutis* from the pañcama; and

1. Svaramelakalanidhi, Sangitasudha and Caturdandiprakasika describe also a third variety of the rudra vina.

(7) *niṣāda* (N) at the twentysecond *śruti* of the pitch continuum and at a distance of two *srutis* from the *dhaivata*.

By Somanātha's time, *sadja* and *pañcama* which were alterable in the past, had become constants and hence did not have any *vikṛtas*. Whereas the ancients list twelve *vikṛta svaras*. the theorists of the sixteenth and seventeenth centuries list only seven. Somanātha's seven *vikṛtas* are :

(1) *sādhāraṇa gāndhāra* (G^1) comes into being when *suddha gāndhāra* absorbs one *śruti* of *madhyama*; it is at the tenth *śruti* of the pitch continuum;

(2) *antara gāndhāra* (G^2) comes into being when *suddha gāndhāra* absorbs two *śrutis* of *madhyama*; it is at the eleventh *śruti* of the pitch continuum;

(3) similarly, *kaiśiki niṣāda* (N^1) *kākali niṣāda* (N^2) come into being when *suddha niṣāda* aborbs one and two *śruits* of *sadja* respectively; these are at the first and second *śrutis* of the pitch continuum respectively;

(4) the sounds heard on the penultimate *śrutis* of *sadja*, *pañcama* and *madhyama* are three more *vikrtas*; these are described as *mṛdu-sadja niṣāda* (N^3), *mṛdu-pañcama madhyama* (M^1) and *mṛdu-madhyama gāndhāra* (G^3)[1] and are heard at the third, sixteenth and twelvth *śrutis* of the pitch continuum respectively.

Suddha mela eka rāga vīṇā[2]

The intervals of a fifth (S to P) and the fourths (P to S and S to M) of the four open strings are the measurements for Somanātha's *samvāditvam* (the state of being consonant). The consonant interval between the first and second strings (S and P) is said to be of twelve *śrutis*: the respective consonant intervals between the

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1. The 'mrdu' (soft) prefix in Somanatha's nomenclature corresponds to the prefix 'cyuta' (fallen) in SR's terminology. Cyuta reflected the alteration of sadja, pancama and madhyama for the ancients ; however because sadja and pancama became constants, 'mrdu' reflects the alterations of nisada, madhyama and gandhara respectively.

2. Vide footnote 2 on page 83

second and the third strings (P and S) and that between the third and the fourth strings (S and M) are said to be of eight *śrutis*. Twelve and eight *śrutis* were according to the ancients intervallic distances for *samvāditvam*. [1] So the four open strings are not only acoustically consonant —— in terms of svara numbers, i.e S to P is a fifth — but they are also consonants in terms of śruti numbers. Indeed, the consonances of the four open strings are, according to Somanātha, the main guiding principle behind the placement of the frets. [merau ca prstisāri svarasthitiriyam pramāṇam hi] [2]. Again, elsewhere, Somanātha stresses the importance of these consonant relationships as the means of placing all the frets across the finger board [sapasamamukhyāḥ samvādinaḥ svarāekasaṁ śrayāḥ prayah]. [3] So one means of testing the accuracy of the fretting processes will be to check whether the set of scale degrees produced be each fret across the four strings do maintain the consonances (1) acoustically and (2) in terms of śruti numbers established by the open strings. Further, the resultant scale degrees at the many frets on any one string should maintain the putative intervallic distances in *śruti* numbers with their respective adjacent neighbours if the fretting processes were to adhere faithfully to the ancient putative *śruti* number relationships. These three criteria should be satisfied if the tuning were to be correct in terms of *lakṣya* and *lakṣana*.

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2. Only the suddha mela eka-raga vina will be discussed in this paper since that alone will be sufficient to clearly define the conflicts and contradictions that appear to have surfaced with the development of the rudra vina.

1. The intervallic distances between S and P, and S and M were reckoned in Bharata's Natyasastra, as thirteen and nine srutis respectively ; the same two intervallic distances in SR and post SR works, however, are described, by a different method of reckoning, as being twelve and eight srutis respectively.

2. RV II, p. 65, verse 27 ; see also the relevant commentary.

3. RV II, p. 65, verse 29.

Somanātha first describes the *svaras* at the first six frets in relation to the first, *anumandra saḍja* (S) string, and mentions that they maintain their respective putative *śruti* intervallic distances from their adjacent neighbours. The six *svaras* are :

(1) *suddha ṛṣabha* (R) at the first fret and at a distance of three *śrutis* from the *saḍja* at the *meru* ;

(2) *suddha gāndhāra* (G) at the second fret and at a distance of two *śrutis* from the *svara* on the first fret ;

(3) *sādhārana gāndhāra* (G^1) at the third fret at a distance of one *śruti* from the *svara* on the second fret ;

(4) *mṛdu-madhyama gāndhāra* (G^8) at the fourth fret and at a distance of two *śrutis* from the *svara* on the third fret ;

(5) *suddha madhyama* (M) at the fifth fret and at a distance of one *śruti* from the *svara* on the fourth fret ; and

(6) *mṛdu-pañcama madhyama* (M^1) at the sixth fret and at a distance of three *śrutis* from the *svara* on the fifth fret.

These frets produce a similar set of scale degrees but at an octave higher on the third string, since the third string is tuned to *mandra saḍja* (S), an octave higher than the first string (S). The resultant scale degrees are, hence,

(1) *suddha ṛṣabha* (R). (2) *suddha gāndhāra* (G), (3) *sādhārana gāndhāra* (G^1), (4) *mṛdu-madhyama gāndhāra* (G^8), (5) *suddha madhyāma* (M), (6) *mṛdu-pañcama madhyama* (M^1) of the *mandra* register.

The same six frets produce, in order, on the second, *anumandrā pañcama* (P) string :

(1) *suddha dhaivata* (D)

(2) *suddha niṣāda* (N)

(3) *kaiśiki niṣāda* (N1)

(4) *mṛdu-saḍja niṣāda* (N^3)

(5) *saḍja* (S), and

(6) *suddh ṛṣabha* (R) respectively. All these svara names are traditionally *samvādis* of those *svaras* on the first and third strings except the *suddha ṛṣabha* on the sixth fret. This scale degree is definitely not a traditional *samvādi* of *suddha madhyama* or its *vikṛta*, even though there seems to be, in terms of *śruti* numbers. a *samvāditvam* (M1 to R is twelve *śrutis* and R to M1 is eight *śrutis*). Besides, acoustically considered, there cannot be a fifth between M1 and R (that which is between S and P) and a fourth between R and M1 (that which is between P and S). This is an irreconcilable conflict

Many more conflicts arise with regard to the scale degrees produced by these six frets on the fourth string. The first fret produces, according to Somanātha, *mṛdu-pañcama madhyama* (M1). The very same arguments made with regard to the sixth fret and the first three strings are applicable in this situation also. First, M1 on the fourth string and the R on the third string are not (1) traditionally *śamvādis* and (2) acoustically a fourth and hence do not reflect the consonance of a fourth of the open strings S and M. This is another irreconcilable conflict. The second fret produces, according to Somanātha, *mandra pañcama* (P). First, there is a lack of (1) acoustical consonance between this *pañcama* and the parallel scale degree G on the third string, and (2) there is no *samvāditvam* in terms of *sruti* numbers between these two scale degrees; there is only a seven sruti interval between them. Second, this *mandra pancama* does not retain the putative *sruti* relationship with the M1 at the first fret. The putative *sruti* distance between this *pancama* and (1) the M1 on the first fret is only on *sruti*, and (2) the M on the *meru* is only four *srutis*. But these very same parallel frets in relation to the first three parallel strings result in two and five *srutis* respectively, and thus equating one and two *srutis* on the

one hand and four and five *srutis* on the other. So this second fret is neither vertically nor horizontally "correct"; in both repects there are irreconcilable conflicts.

Somanatha should have, at this point, noticed the incompatibility of the *sruti* numbers and his fretting processes based on the consonances of the open strings. Instead, he describes all the frets in relation to the fourth string before he recognises the invalidity of the putative *sruti* relationships. This recognition, however, does not stop him from continuing to describe the scale degrees in terms of *sruti* numbers.

The sound of the third fret on the fourth string is dismissed by Somanatha as being of no consequence since, according to him this fret produces nothing [trtiyayam tu na ko'pityarthah]; [1] i.e., there is no identifiable scale degree. It is quite clear that Somanatha is, here, evading the problem. The problem is, the soundat this fret, if judged vertically from the *pancama* (P) of the second fret, does not retain its putative *sruti* relationship. The sound which is at a distance of one *sruti* from the *pancama*, on the pitch continuum, has no specific name according to SR and RV. Since Somanatha has ignored the sound of this fret, he fails, to discuss it in relation to the *sadharana gandhara* (G^1) at the same fret, but, horizontally, on the third string. Also, since the sound of this fret on the fourth string has no name, the acoustical consonance of a fourth cannot be discussed. Even the *samvaditvam* in *sruti* numbers is lacking; there is only one interval of seven *srutis* between this nameless sound and the G^1 on the third string, i.e., one *sruti* less than that required for a *samvaditvam*. However, none of this is discussed by Somanatha.

The *suddha dhaivata* (D) which is said to arise at the fourth fret on the fourth string retains its putative *sruti* distance from the *pancama* at the second fret. It also maintains the acoustical consonance of a fourth in terms of *svara* names. However, it fails to maitain *samvaditvam* with the *mrdu-madhyama gandhara* on the third string, in terms of *sruti* numbers; there is only a seven *sruti* interval between these two *svaras*. Somanatha does, however, acknowledge the lack of *samvaditvam* [dhasyapi (samvaditvam) nasti]. [2]

1. RV II, p. 65, commentary to verse 26.
2. RV II, p. 66, commentary to verse 29.

The fifth fret is said to produce *suddha nisada* (N). This svara fails to retain its putative sruti relationship with the *suddha dhaivata* (D) on the fourth fret. Acoustically, this *nisada* and the *suddha madhyama* (M) on the third string are cosonants ; there is also *samvaditvam* in terms of *sruti* numbers [. . . mandramamandranyosca samvaditvam].[1]

The seventh fret [2] produces, according to Somanatha, *mrdu-sadja nisada* (N [3]). This *svara*, fortunately, does not create any conflicts.

The consonances of the open strings were not the only measurements for the establishment of the frets ; these frets were also' according to Somanatha, well known for their *ranjakatvam* (the state of being pleasent) [samvadinam samajo ranjanakari bhavediti nyayat].[3] Somanatha uses the existance of this *ranjakatvam* in the resultant scale degrees at the frets as an argument in favour of the contemporary fretting processes, even though such processes had violated the putative *sruti* numbers and relationships.

One other important quality of the consonant *svaras* of the open strings is their *svayambhutvam* (the state of being self existing). What precisely Somanatha means by this concept is not very clear, but his discussion of it with regard to the open strings do imply that the *svaras sadja, pancama*, and *madhyama* are inferently *svayam bhus*. Giving examples as *svayambhus*, he lists the four *svaras* of the four open strings, the *mandra pancama* at the second fret on the fourth string, and also introduces the eight fret in order to point out the *svayambhutvam* of the *madhya sadja* (S) at the eighth fret on the fourth string. In other words, he reiterates that *sadja, pancama* and *madhyama*, in any register, are, by nature *svayambhus*.

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1. RV II, p. 66, commentary to verse 29. M-N is one fourth that was traditionally not considered as samvadis by the ancients ; however, by sixteenth century, this fourth appears to have been accepted as samvadi.

2. Somanatha mentions an extrafret between the fifth and the seventh frets, and placed below only the fourth string This fret is said to produce kaisiki nisada ; he also mentions that this practice was not universal in his time.

3. RV II, p. 65, verse 28 see also the relevant commentary.

The set of four scale degrees produced at the eighth fret, on the four strings, *are auumandra pancama* (P), *mandra gandhara* (G), *mandra pancama* (P), and *madhya sadja* (S) respectively. Somanatha does not observe (1) the lack of acoustical consonance and *samvaditvam*, in terms of *sruti* numbers, between the P and G on the first two strings respectively, and again, between the G and the P on the second and third strings respectively ; (2) that the *mandra gandhara* (G) on the second string does not retain its putative *sruti* relationship with the *mandra rsabha* on the same string but at the previous fret.

So, in all, there are, in Somanatha's *suddha mela eka-raga vina*, many situations that either contradict (1) the putative *sruti* relationship, or (2) *samvaditvam* in terms of *sruti* numbers, or (3) acoustical consonant relationship in terms of *svara* names, or (4) all of these. Somanatha is very well aware of these contradictions and conflicts, for while referring to them collectively, he acknowledges that in contemporary fretting processes, some resultant svaras did not indeed retain their putative *sruti* sizes, but that their *ranjakatvam* was, never the less not destroyed [etesu sthapitasvaresu kvacanaikasrutyadhikatvanyunatve api ranjanahanikare na bhavata iti sasampradayam...].[1] Besides having *ranjakatvam* he mentions, further, that all the resultant scale degrees, both *suddha* and *vikrta*, are *svayambhus*.[2]

Svayambhutvam, *ranjakatvam* and *samvaditvom* appear to be of greater import than the putative *sruti* numbers in Somanatha's fretting processes. It is surprising and frustrating that the author does not critically examine the reasons for the incompatibility of the putative *sruti* numbers and the consonance of the open strings. Instead, he dismisses all the contradictions aside in one sweeping statement to the effect that an increase in the putative *sruti* relationships by one *sruti* were not improper [srutyaikayadhikatvam nyunatvam va na dosaya.][3] Considering all the trouble Somanatha took to discuss the ancient's theory of *sruti* sizes of the suddha and

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1. RV II, p. 69, commentary to verse 34.
2. This statement of Somanatha clearly indicates that for him the word svayambhu did not mean "upper partials" as some modern scholars would like to read into his statements.
3. RV II, p. 68, verse 34.

vikrta scale degrees, and further, to explain also the contemporary understanding of both the suddha and vikrta scale degrees in terms of the same *srutis*, his sweeping dismissal of the *sruti* irregularities only reflects the conflict between honoured tradition and reasoned logic. Further, it does underscore an important development. Apparently, the theorists of the sixteenth and seventeenth centuries, including Somanatha, were saddled, by tradition. with a sruti theory that had outlived its usefulness. Out of respect for tradition and the ancients, these theorists continue to try to use this theory to explain and substantiate the contemporary situation vis-a-vis the intervals. Hence the contradictions. Once again, even in this context, Somanatha, amongst all the theorists of this period, deserves credit; he is the only one to declare that distortions in *sruti* sizes were not critical and implying that the ancients' *sruti* theory was no longer operative.

The name Rudra vina is first encountered in Ramamatya's Svaramelakalanidhi. In that treatise, the first sets of svaras at the first six frets of the suddha mela eka-raga vina are described.

The differences in description between RV and *Svaramelakalanidhi* are : [1]

(1) Ramamatya calls the 'mrdu' variety of vikrta in RV as 'cyuta' variety; the difference is only in name and not in quality or function.

(2) Mandra suddha dhaivata (D) is said to be heard at the third fret on the fourth string, in Svaramelakalanidhi. This dhaivata does not (a) maintain samvaditvam, in terms of *sruti* numbers, with the Gandhara (G) at the same fret but on the third string ; (b) retain its putative *sruti* distance from the pancama (P) at the second fret on the fourth string. Hence this svara also creates conflicts. The other svara placements, in svaramelakalanidhi, give rise to contradictions and conflicts identical to those encountered in RV.

I. The descriptions of the Rudra vina, its frets and the resultant scale degrees in Sadragacandrodaya and Rasakaumudi, which also predate RV, are patterned after Svaramelakalanidhi and hence reproduce all the conflicts and contradictions encountered in the latter.

Ramamatya, Pundarika Vittala and Srikantha do not discuss the *sruti* irregularities that arise from the Rudra vina fretting, even though they imply it in their description of the various scale degrees at the various frets.

Some important facts surface from Somanatha's description and discussion of the fretting processes :

(1) The Rudra vina and its fretting processes were post SR and the older terminology was no longer adequate to describe the new vina ;

(2) the effective loss of any real significance of the term sruti in its older sense, even though it was continued to be used ;

(3) the new meaning acquired by the term *sruti* referring to the three side strings of this new vina ; this meaning is still continued to be used in the Karnatic tradition.

It is important to reiterate that Somanatha, after having declared that distortions in *sruti* sizes were not critical, continues to describe the svaras in terms of *sruti* numbers. Apparently, this was the only tool, even if it had lost its significance, by which the theorists of the sixteenth and seventeenth centuries could describe the different inflections of a scale degree produced by the deflections of the string at the respective frets.

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Some Related Ragas

S. R. Janakiraman

SUDDHA VASANTA

The treatment of this raga is given in the Sangita Sampradaya Pradarsini wherein Subbarama Dikshitar cites Venkatamakhi. Suddha Vasanta, a sampurna Raga to be sung at all times. But in the actual text of Chaturdandi, Venkatamakhi says that this raga is to be sung in the last "Yāma". Venkatamakhi further sets forth the differential treatment given by Rāmāmātya in his Svaramela Kalanidhi and avers that it is wrong. Rāmāmātya says that this raga has shadava character in as much as the Panchama is Varjya in the Arohana. But Venkatamakhi contradicts that the panchama is, as a matter of fact, put to more use only in the Arohana.

In the Sangita Sampradaya Pradarsini the Arohana is given as s r g m p d n s and the Avarohana as s n d p m r s, of course, under the authority of Venkatamakhi, which in most of the cases has proved spurious.

Subbarama Dikshitar proceeds with his own treatment of the raga. Upanga, sampurna. shadjagraha, can be sung at all times. A few prayogas as given in Sangita Sampradaya Pradarsini are given here :— s r g m p s m m g m m p — g m d p m — s d n s — p n d p d n s — s m M d n s — s r g m p m d n s — R m g m — etc. the rest of the prayogas given in the Sampradaya Pradarsini look absolutely archaic and orthodax and cease to exist now. In the current version of 'Somasundareswaram' the following prayogas are discernible in the said kriti. s n d s — n d p m g m D — d n s r G S — s d n r n d n r — m g M — d p D — P d p P g m R s — (R m G r occurring once in a way). n d r s — m d n R -- s n d p m g d r — n d g r —

It could be gathered that there is no trace or tinge of kaisiki nishada at all in Suddha vasanta. Further there are no suitable halts provided. It is this element that distinguishes 'Suddha vasanta' from 'Kannada'.

However Madhyma seems to be the one pivot around which the raga revolves.

This is at the best a 'Chayalaga raga' since a few phrases of 'Kannada' are not out of place.

Tulaja speaks of 'Suddha Vasanta' as a Raganga born of 'Sankarabharana' Mela while he places 'Kannada' under 'Kambhoji' Mela.

KANNADA

Though the treatment as given in the Sangita Sampradaya Pradarsini under the authority of Venkatamakhi, that the Rishabha is rare in the Arohana is perfectly sound, the authority of Venkatamakhi is baseless, and a matter of grave doubt, in as much as the very text of Chaturdandi Prakasika deletes Kannada in its treatment of fifty four ragas.

Subbarama Dikshitar in his Sangita Sampradaya Pradarsini—Bhashanga, sampurna, shadja graha, in some phrases in the Arohana the Rishabha is deleted, Rakti raga and can be sung at all times. Gandhara and Dhaivata are the most important jeevaswaras for this raga. Hence the Dhaivata is reckoned as "Dirgha" in both the Arohana and Avarohana. Why? The very opening of "Sri Maturubhutam" of Dikshitar and 'Bhajare Bhaja Manasa' of Tyagaraja is strongly based on Dirgha Gandhara as GMDP (Sri Matru) and s s G, MDP (Bhajare).

A few phrases given in the Sangita Sampradaya Pradarsini s g G m – p d d n s s n d n p g m d p g m r s – d p g m p g r s – n d n s r g m g m r s – d n s n d p etc., d n s d p is more common than d n s n d p. P g r s is always PG m r s. In the phrase d n s D n p, the second nishada is not a full-fledged note but only a phase of Kaisiki nishada occurring as anusvara. s g m P is also not uncommon, the opening of 'Intakante Kavalena' of Patnam Subrahmanya Iyer.

A few phrases are interesting :— n d n s n , the same phrase in the higher octave, d n s r s n d n s s – s n d n P – p m g m r s n s – in all the above phrases the character of nishada is dubious. It is neither full-fledged kakali nor kaisiki. In most of the phrases the approach of nishada is towards kaisiki nishada. D d n d p m means D d n s D p m s n r s n s – the nishadas are more of the nature of the Kaisiki. Wherever there is clear ascent as 'm d n s' or 'g m d p d d n s', the nishada is doubtlessly kakali, in all the other places it is a cat on the wall.

Subbarama Dikshitar classifies Kannada under his 28th Mela, Hari Kedaragaula, judging the character of nishada it does not look appropriate but the dirgha gandhara and Dhaivata and the striking character of nishada in some places in its full kakali form favour Dhira Sankarabharana more.

HINDOLA VASANTAM

Janya of 20th Mela Nari Ritigaula. As usual Subbarama Dikshitar cites the treatment of this Raga too under the authority of Venkatamakhi which theory has been refuted long back. It has been said 'Syadhindola vasantastu Rishabhe na tu Varjitaha, Arohane Ni varja syaadyavarohe Ni vakrataha." It means the Rishabha is not altogether deleted. The nishada is varjya in the Arohana, and 'Ni' vakra in the Avarohana, both are not necessarily so. Though n d s, p d s ; p s s add to the individuality of the Raga, d n s is not altogether absent in the Arohana. Similarly a straight n d m g s is more often in use than otherwise.

Instead of s g g m p d s s, as Arohana, an unambiguous s g m p d n d s will do well to have as Arohana, and s n d m g r g s, as Avarohana. m g s and r g m are the most popular ranjaka and visesha sancharas.

A few Rishabha prayogas cited by Subbarama Dikshitar. s g r g M m — g r g m — g r g M g s. The rest could be apprehended in practice.

In the text of Chaturdandi Prakasika this raga has been classified as a sampurna janya of 'Aahiri' illustrative of the 21st Mela

which makes the Nishada kakali. It is irreconcilable. The Chowka varna of Ramaswami Dikshitar, and 'Santana Ramaswaminam' of Muthuswami Dikshitar and 'Rara Sita Ramani Manohara' of Tyagaraja are the striking pieces in this raga. Tulaja speaks of this as a janya of Bhairavi Mela.

SARAMATI

Saramati presents no complication. It is a simple sampurna-audava raga with the omission of rishabha and panchama in the Avarohana, a janya of Nata Bhairavi. It is one of the many ragas employed for the first time by Tyagaraja. The clue to this raga is obtained only from the Sangeeta Sara Sangraham and Sangraha Chudamani and not in the earlier works.

Surely one will not get moksha if he or she has not either learnt 'Mokshamu galada' of Tyagaraja or at least is not familiar with it.

There is the vexing suddha Dhaivata and Chatusruti Dhaivata problem about these two Ragas, Hindola Vasantam and Saramati.

MARGA HINDOLA

There is another Raga closely allied with these two and that is Marga Hindola. Its Arohana and Avarohana are understood as follows: s r g m p d n s — s n d p m g s. But d p m g r g s is also occurring fairly frequently.

GAURI

No writer of note prior to Tulajendra makes any mention of this Raga. The Chaturdandi Prakasika of Venkatamakhi greatly relied upon by Tulajendra does not mention Gauri. But Gunda-kriya and Gurjari and certain other janya ragas of Malavagaula like Ardra Desi, Padi, Takka, Pharaju. Purvi etc., have been noticed by earlier works. Tulajendra gives one Raga as Gaurimanohari, a janya of Malavagaula. He says that it is sampoorna with sadja as graha, amsa, and nyasa and is to be sung in the evening. Quite unusually Tulaja does not give any illustrative prayogas like Geeta, Alapa, Thaya, and prabandha prayogas. He simply quotes one

daru beginning with words 'Sarasijabhava'. He does not even give it in notation. Evidently he could not procure it. Gauri, a Raga as such with a simple audava sampoorna structure deleting Ga and Da in the ascent, is found in two works namely Sangita Sara Samgrahamu and Samgraha Chudamani, both to be assigned either to the later half of the 18th or the former half of the 19th century A.D. Basing this as a sufficient and satisfactory evidence it is not impossible that Tulajendra should and could have meant only this Raga lengthening it as Gaurimanohari in his Sangita Saramruta written in 1735 A.D.

As usual Subbarama Dikshitar gives in the words of Venkatamakhi the lakshana of Gauri as follows. Shadja graha, to be sung in the evening, chyutapanchama is also used by Gayakas- Arohana and Avarohana are given as follows :—

sa ri ma pa da ni sa — Sa ni da pa ma ma pa ma ga ri Sa. Even in the authoritative version of "Gauri Girirajakumari" as given in the Sangita Sampradaya Pradarsini nowhere we find pa da ni sa. The above Avarohana Sa ni da pa ma ma pa ma ga ri sa is super. fluous. So a simple Audava Sampurna Arohana, Avarohana will suffice.

Subbarama Dikshitar adds his own remarks as follows ;—

Bhashanga, Sampurna, Shadja graha, Ga varjya in Arohana, Desiya Raga, Chyuta panchama in Avarohana, can be sung in the evening. Here the mention of chyutapanchama should be taken to mean not exactly a sharpened variety of pratimadhyama but a sharpened Suddhamadhyama itself. In Ragas like Gauri and Gaulipantu occasions are not lacking when the Suddhamadhyama is sharpened considerably. It may be reckoned as tivra suddhamadhyama or call it what you may. A specific note given by Subbarama Dikshitar in his Sampradaya Pradarsini is particularly note-worthy. He says that the phrase pa da ni sa is found in Gita, sa ri ga ma in prabandha and sa ri ma pa ni sa and pa da pa ni sa in kritis. He gives the Gita and prabandha too in notation. Dirgha Rishabha and Dirgha Nishada, particularly in sphurita constitutes the life of the Raga. g m R., prayoga is rarely noticed in 'Sri Visalakshi Gaurisam' of the chaturdasa Ragamalika.

G, sR and P, ddp M are rather frequent in usage in 'Gauri Girirajakumari' of Dikshitar. It may be mentioned in passing that Ramamatya mentions in different places Gaula, Gauli and Gowdi. Of course, Gauli and Gowdi may be taken to mean the same Raga but Gaula is different. Ramamatya classifies Gauli under Sri Raga which Venkatamakhi finds fault with. According to Venkatamakhi Gauli should be a janya of Malavagaula in as much as it takes kakali Nishada. That is his argument. This Gauli referred to as above by Venkatamakhi should mean only Gaula and not either Gauli or Gowdi or Gowri.

GUNDAKRIYA

Tulaja gives it as a janya of Malavagaula. It is sampurna with Shadja for Graha, Amsa, Nyasa. Its swaragati is described as sama as well as Vishama. Among the prayogas he cites as illustration we find ga ma pa, Ga ma pa Ga ri Sa, Ga ma ga Sa ri sa ni, Pa ma ga sa ri, Da Da Da Pa ma ri Ga ma Pa, Ga ma Pa ni etc. All gone into oblivion. He makes Dhaivata very rare. Venkatamakhi has nothing more to say than that it is a Sampurna Janya of Gaula Mela with Sa graha. Sangita Sudha is also to the same effect. Somanatha, Ramamatya, and Pundarika Vitthala speak of this Raga with some differences in the name. This Raga is fairly old.

In the modern version of the Raga also the Dhaivata is very occasional. Sangita Sara Sangraha gives the Aroha 'Sa ri Pa ma ni Sa 'perhaps it ought to be 'Sa ri ma pa ni sa' and Avaroha is 'Sa ni pa da pa ma ga ri sa'.

In the Sangita Sampradaya Pradarsini the Arohana murchana is given as 'Sa ri ga ma pa da ni Sa 'and Avaroha is 'Sa ni pa ma Ga ma da pa ma Ga ri Sa'. It cites a Raganga Raga Lakshna Gita indexing a nomenclature for the 72 Meals the authorship of which is dubbed on Venkatamakhi. This throws considerable doubt on the authenticity of the Gita referred to. The Sangita Sampradaya Pradarsini contains a composition of Muthuswami Dikshitar in this Raga. The Kirtana of Tyagaraja 'Intanuchu' in Raga Gundakriya sparkling with grace and vivacity appears to be the only composition by means of which a knowledge of the Raga can be ordinarily gained.

KAMALAMANOHARI AND SINDHURAMAKRIYA

Kamalamanohari is differently called as Monohari by Subbarama Dikshitar in his Sangita Sampradaya Pradarsini. He has it as a janya of Ganga Tarangini the 33rd Mela, and gives the Arohana and Avarohana as follows : Sa ga ma pa ni sa—Sa ni da pa ma ga Sa. It could be easily had as the Janya of Malavagaula or even Sarasangi. There is no difference and difficulty. Tyagaraja has a different Manohari as a Janya of Kharaharapriya the 22nd Mela, as illustrated in 'Paritapamu gani' Of course Tyagaraja has composed independently in Kamalamanohari 'Ni Muddumomu'. In Kanjadalayatakshi of Dikshitar we get the full Raga name Kamala-manohari, whereas in his 'Sankara mabhirami' we get only ' Mano-haram '. If at all it could be taken for Raga mudra slightly different. The raga is so plain by its nature and presents no intricacies in either swara phrasing or in Bhava.

Sindhuramakriya in its form as employed by Tyagaraja with scale structure sa ga ma pa da ni sa—Sa ni pa da pa ma ga Sa is to be traced to the 18th and 19th centuries. We don't find any compo-sition prior to Tyagaraja's. Both his kritis 'Sudha Madhurya ' and 'Devadi Deva' are quite popular, Except for the straight pa da ni sa in the arohana there seems to be no virtual difference between Kamalamanohari and Sindhuramakriya. Subbarama Dikshitar gives one Raga Sindhuramakriya by name as a janya of Siva Pantuvarali the 45th Mela, which deserves no notice at all in this connection.

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Gavi Rangappa's Kritis

N. Chennakeshaviah

I made the acquaintance of Shri. Chintalapalli Venkata Rao, when as asthana Vidwan in the Court of His Highness Maharaja Shri. Krishnaraja Wadiyar, IV, he used to come to Mysore for the birthday and Dasara celebrations. Sometimes he would stay with me. As he was singing some Kirtanams with which I was not familiar, I wanted to acquire them for my repertoire. He stayed with me some days, explained their history and background and sang them. I then made notes and wrote down the notation. Their musical form was arrived at by Shri. Rao on the basis of how he had heard them sung and his own experience, the raga and tala of course being the same as was indicated in respect of each Kriti. Shri Venkata Rao had entrusted me with the task of publishing these and I have now prepared the manuscript of these songs. Sangita Kalanidhi Dr. Anantakrishna Sharma has very kindly gone through and edited the Sahitya of these songs. I expect that this work, with a suitable introduction to each raga and notation in the familiar pattern, will be easy to follow for music lovers lntending to learn these songs. It is now my duty to explain the history and background of these Kirtanas as I gathered from Shri. Rao.

Chaluvindala is a hamlet in Hindupur Taluk of the Anantapur District of Andhra Pradesh. There is a hillock by its side in which there is a cave temple of Shri. Ranganatha, who over the years, has had a large following of devotees. One such was Gavi Rangappa, an uluchukamme Vaishnava Brahmin of Viswamitra Gotra, who passed away over 125 years ago. He lived a full life of 80 years. He was a hereditary Shanbhogue (Karnam) who, disgusted with the arrogance of and trouble from the officials of the time, resigned his job. Then his daily life comprised his regular Ahnika, visit to his temple deity when he worshipped daily with his devotional music return home and entertaining guests and after food, study of Ramayana, Bharata and Bhagavata and composing songs on his favourite deity.

Gavi Rangappa had two sons and three daughters. The elder was Rāmanna and the younger Rangappa or Gaviappa. Rāmanna was a mridangam player also versed in Yakshagāna. Once when Rāmanna was seriously ill, the father ran to the hill temple and went on praying for his son's recovery with closed eyes. He felt that a person with a nāmam on his forehead told him that his son was getting better and asked him to go home. When he opened his eyes there was no one. He thought it was God's grace, made his grateful salutation to his deity and returned to find his son improving. Thrilled, he ran to the temple again and sang the Kriti "Editā nee Divyarupamu" in Madhyamāvati and Aditāla in token of his gratitude. When he went to Tirupati later, inspired by the darshana of the Lord he spontaneously sang "Anandam Paramānandam" in Shankarābharana, Aditala.

We have no information about this Composer's Guru. Chaluvindala puradhāma, Chaluvindala Puranivāsa, Girilōvelagéramana Chaluvindala Nilaya. Giridharamurthe are the Ankitas found in the Kritis. Some have only the name of the deity praised. He is said to have composed hundreds of Kritis, but this work contains only 77 which were available to me through Shri. Venkata Rao. The Sahitya is in simple and fluent Telugu and the subject matter is devotion, the composor's dependence on the grace of the Lord, his tribulations in the mundane world and his belief that the Lord is the saviour.

On his last day he assembled all his kith and kin after the noon meal and announced that his Lord had arrived and desired Naivedya and Mangalarathl to be arranged. After having this done with the name of Ranganatha on his lips he breathed his last. Singing the Kritis of such a great devotee would certainly be pleasing the Lord.

Gavirangappa's second daughter Smt. Adilakshamma was married to Adinarayana Rao of Srivatsa Gotra and Asvalayana Sutra, Shanbhogue of Hunasenahalli, Gowribidanur Taluk of the Kolar District. In front of the village a big tamarind tree sheltered a temple of Anjaneya. The village, called Tintrinipura in Sanskrit by virtue of this tamarind tree, was popular in

Telugu the regional language as Chintalapalli is now known as Hunasenahalli. About five or six hundred years ago a Saugita Rao Thimmanna Bhagavathar is said to have migrated to this region and obtained the village as a sarvamanya from one Ranaduila Khan who was ruling the region. His heirs have the sannad with them. Thimmanna Bhagavathar married and settled down in these parts and a share of the Sarvamanya village went to Adinarayana Rao, his descendant. His heirs enjoyed the property till it was taken over by the Government in the land reforms.

Adinarayana Rao gave his third son to his brother Venkatarayappa, who had no sons, for adoption. This child is Venkata Rao who later acquired great fame in the musical world, and is Gavi Rangappa's daughter's son. He lost his adoptive father in his 12th year, his adoptive mother in his 15th and his natural father in his 22nd year. The property was taken over by others and he was burdened with debts. He had, perforce, to adopt a profession and sought to improve his music of which he had learnt something from his natural father. He was born with a great musicial culture and had a r ch voice which could negotiate with ease three octaves. In those days, when loudspeakers were not known, Venkata Rao's voice could entertain a thousand or more listeners and he had stamina enough to sing for five to six hours without feeling tired. Thus endowed he had no difficulty in finding good teachers. Karur Rama swamappa, his disciple Pakka Hanumantha Rao, Hangal Chidambharaya, a disciple of Mysore Sadasiva Rao and Neykarapatti Pallavi Seshaya gave freely of their scholarship and experience and Venkata Rao blossomed into a great musician. Money also came to him in plenty and within a short time he was able to get back his ancestral properties. Born 103 years ago (Sravana Suddha Panchami of Prabhava) Venkata Rao left us at the ripe old age of 96 on the 6th June 1969.

Venkata Rao travelled widely and received recognition and encomiums from Rajas, Zamindars and others at Gadwal, Vanaparti, Atmakur, Bombay, Hyderabad, Visakhapatnan, Kakinada, Tirupati, Penugonda, Anantapur, Bellary, Hospet, Cochin, Travancore, etc,

and became an Asthana Vidwan at Mysore. The late Maharaja Sri Jayachamaraja Wadiyar conferred the title "Sangitaratna" on him. The Sangitanatak Akademi of Karnataka and Andhra Pradesh and also the Central Akademi have honoured him. He presided over a Music Conference held in Mysore and received thc title "Gānakalā Sindhu".

Smt. Ramakkamma, wife of Shri. Venkata Rao and grand daughter of Gavi Rangappa, had in her possession a manuscript of Rangappa's Kritis which naturally came into Venkata Rao's possession. He was thus enabled to develop them and give them a form.

The Madras Music Academy has been rendering a great service to the art of music and the musical world and serving the cause of musicians. It has by its long and steady work secured international recognition. On thls happy occasion of the Academy's Celebration of its Golden Jubilee, I am offering my tribute to its splendid work in the shape of the manuscript of these songs, which I compiled and put in notation. If they receive their due recognition from lovers of music, my offorts will be more than repaid.

Ornamentation in Okinawan Classical Singing

R.K. Gayatri, Hawaii

I wish to discuss very briefly some basic aspects of ornamentation in the classical singing of Okinawa. In so doing I will draw some parallels with ornamentation in Karnatic music, not because the two systems of music are similar but because my own training and personal life are rooted in the South Indian tradition. I will begin my remarks by giving a few facts about my background, so that my perspective on Okinawan music is known. Then I will proceed to talk about ornamentation in the classical singing of Okinawa.

I was trained in Karnatic music (singing and playing gōttuvādyam) in Madras at the Central College of Karnatic Music. I have been performing and teaching in the United States some ten years. I have been back to India several times to continue my music training and taught gottuvādyam for a year in Tirupati Music College. I have completed a Masters degree in Ethnomusicology from the University of Hawaii in December, 1975. My thesis was on Gamaka in Ālāpana performances. Last summer I had the opportunity to participate in a summer research project on Okinawan music held at the University of Hawaii with a number of visiting Okinawan musicians. Along with several other graduate students, I learned something of Okinawan music through attending lectures, observing performances, participating in performing classes and interviewing teachers and performers. I wish to make it clear that I am not a performer in that tradition. My performance in this tradition is only from the point of view of research. At the Music Department at the University of Hawaii, there is great emphasis on learning another music culture by actually performing the music, as well as making other systematic studies of its forms.

There was an exchange of ideas and even singing back and forth between a visiting master musician, Mr. Masao Shimabukuro, of Okinawa (who was in Hawaii for several months in connection

with the summer programme) and myself. In interviews and conversations with this musician I was able to make some points clear by narrating and singing a few phrases of rāgas in order to illustrate Karnatic ornaments. He would then sing phrases to illustrate the Okinawan ornaments.

A summer study of Javanese singing in Java in 1973 with the University of Hawaii group, together with the Okinawan music studies last summer has added another dimension in appeciating Karnatic music as well as other systems of music.

The performing arts are valued highly in Okinawa. Traditional-folk, popular-folk and classical and ritual music have existed for a very long time and still flourish there. Discussion is focussed on ornamentation in Okinawan classical singing.

OKINAWAN CLASSICAL SINGING

Singing and playing with the stringed instrument called uta-sanshin (three stringed, plucked, lute) are considered an inseparable unit in the Okinawa tradition. The principal melody is played by the sanshin. Vocal pitches either precede or lag behind the sanshin pitches, creating a heterophonic relationship between the two parts. It becomes a kind of contrapuntal music where the sanshin is playing one pitch while at the same time the voice is singing a different pitch. Singing and playing the sanshin are done by the same musician.

Ornamentation in the broad sense means a decoration of a pitch, pitches, or a melodic line with shakes, slides, articulation and other manipulation of voice or instrument. The concept and emphasis of ornamentation of the melody vary in different musical cultures. In Karnatic music. ornamentation includes controlled shakes (kampita) slides (līna), articulation (spurita) and many other manipulation of the voice or instrument within the rāga idiom. Gamaka is a part of the svara, not something added to the basic pitch. In Okinawan music, ornamentation is called vocal technique, represented through written symbols and described in pedagogical terms, i.e. how to produce these techniques.

Further, ornamentation includes sliding pitches. Articulation of voice incorporates glottal stops, and various other vocal sounds. These sounds, such as jabbing voice, inner gouging, etc. are associated with certain symbols. In the traditional Kur Kun Shi notation book, twenty different Okinawan ornaments are represented in symbols with description of body movement to produce them and their sound characteristics.

Some ornaments, such as numi kaki, uchigui, involving two or three pitches, are easily recognizable. A few others occur in a series only within a melodic pharase context (i.e,, nei. shide-sagi and yurshi).

The melodic phrase is an important unit in a composition. Each phrase includes a series of ornaments, covering perhaps eight to ten vocal techniques. Sometimes, however, these are pitch change indications, and not ten different forms of ornaments.

A composition consists of several phrases of voice and sanshin. It usually begins with the sanshin, then the voice enters at an indicated place. Although the length of each phrase may vary several ornaments usually occur.

In teaching and learning. it is evident that the phrase is a basic melodic unit. An entire phrase is completed before the singer takes a new breath. The voice then rests at the end of a phrase. When a musician is asked to illustrate ornaments he will choose an entire phrase as a unit. Thus, the phrase is a meaningful melodic contour and the textual meaning is completed within a phrase.

TRANSCRIPTION

This transcription is prepared with an intention to present the melodic line and pitch movement together with ornaments occurring in one composition of Okinawan classical singing. Further, it attempts to show the differences between the prescriptive (as it appears in the notation book) and the descriptive (as it is performed) aspect of singing style. Further ornaments are represented in pitches which makes it possible to compare the relationsaip of pitches with the traditionally prescribed ornament symbols.

The heterophonic and contrapuntal relationship between sanshin and voice, ornament symbols and their pitch association, vocal phrases and their length which are discussed in previous pages may be examined in the transcription.

KEY TO TRANSCRIPTION

1. The pitches notated on the staff are not absolute but approximate. The sanshin is tuned to approximately C F C (Pa-sa-Pa). The tone B (Ma) in playing sanshin has a variation ranging from B°, B^{h} (Ma_1, Ma_2).Because of this, key signatures are avoided. It is presumed as microtonal inflection of the mode.

2. The ornament symbols are placed on the first line of the top of the page. These symbols traditionally are represented in red and black colours. Because of the difficulty of colour reproduction those symbols which appear in the KunKunShi as red are placed in parentheses.

3. Transnotation appears on the second line. Transnotation is a direct transfer of pitches from the KunKunShi book to the staff. Ornament symbols are placed next to the pitches exactly as they appear in the KunKunShi. In this notation system the pitches are represented by fifteen Chinese characters, and the music is read vertically, top to bottom. For this paper, the information is transformed horizontally as the staff is read, and symbols are placed above the pitches.

4. Transeription of voice with ornaments as heard is presented on the next line. Ornaments are produced with grace notes, articulation of voice which includes glottal stops, and several other anatomical and vocal techniques of producing sound. The pitches which were heard clearly as grace notes are so indicated. It has been difficult to make a distinction between vocal articulation and its association with different pitches. An X mark has been used when it is difficult to determine definite pitch. What was conceived by me as articulation of voice is indicated with a stem only.

5. Indian solfege (svara-Sa. Ri. Ga, Ma, etc.) is placed below the voice transcriptions to provide a basic melody. The solfege used in the places of the X with stem and articulation of voice are that of pitch approximation but not absolute.

Following are the list of names and pitches and their symbols of 14 ornaments.

1.	[△]	Numi	Two pitches
2.	•	Sagi - jin	Change of pitch from previous pitch or grace note
3.	|	Sagi sugu-jin	Held tone, one pitch or lower or upper articulation
4.	[:]	Shide-agi	Sliding up to a pitch or a change of pitch. Several or two pitches
5.	[∧]	Kaki	Three pitches, voice articulation with pitch
6.	[•]	Agi-jin	Similar to sagi-jin but perhaps different in dynamics
7.	[|]	Agi sugu-jin	Similar to number 3
8.	⁞	Shide-sagi	Several pitches curving down and touching several pitches.
9.	([.]	Migui	Two pitches
10.	(	Hui-agi	Similar to number 9
11.	[▲]	Tsi chi-jin	Vocal technique, stop of the voice
12.	|	Ushi-jiri	Vocal technique, drop of the voice
13.	(	Uchigui	Three pitches, vocal articulation, with pitch
14.	• [•]	U-ati	Voice articulation

6. The next line represents the sanshin line which is transnotated. However, this melodic line is very similar to that of the Kun Kun Shi book in this composition.

7. Solfege (svaras) provided on the next line to indicate the sanshin melody.

In addition to the 10 ornaments occurring in Agistiguten Bushi, which transcription is provided, four ornaments are chosen to demonstrate the different vocal techniques.

Following are some parallels of Okinawan classical ornamentation with Karnatic music. In the Karnatic tradition the beginning student starts his training by learning several sets of exercises and then proceeds to learn from simple to complex compositions, a process in which the student learns to make several kinds of ornaments in the context of rāga. In the Okinawan tradition, however, complete musical pieces are taught to the beginning student. The talented or gifted student with years of practice and training is able to interpret the musical composition with refined ornaments as expected by the tradition.

Kampita gamaka of Karnatic music is not found in Okinawan music. But a form of Līna, sliding up the voice and sliding down the voice (Shide-agi and Shide-sagi) in its musical context is found and in my impression this ornament together with a few other ornaments are the major characteristics of Okinawan singing.

Individual performance styles are revealed by making ornaments smoothly and definitely. When the same composition is performed by the same singer in a different context, it has been found that there is a slight variation in producing the ornaments from one performance to another. This is common to both Karnatic and Okinawan traditions. Both perfoming arts share the aspect of newness or changes within the prescribed idiom of music. In conclusion I wish to say in both systems of music, ornaments take an important place.

I wish to acknowledge the master musician Mr. Masao Shimabukuro for his cooperation in teaching, performing and providing information for this study; to Etsuko Higa for her assistance and reference to her thesis Okinawan Classical Music Analysis of Vocal Performance, August, 1976; to the Japan Studies Institute, performing arts of Okinawa. Technical assistance and professional advice was provided by Ma. Judy Van Zile, Dr. Ricardo Rimillos, Dr. Rowell and Professor Barbara Smith, of the Music Department, University of Hawaii.

A Poem on the Vina

T. S. Parthasarathy

Music lovers attending the various music conferences all over India have been missing, for the past 25 years, a popular and genial face, a portly figure dressed in the characteristic attire of North Karnataka Desa, who was taking a leading and active part in the deliberations of such conferences from 1927. Vidya Bhaskara, Vidya Bhushana, Sangita Sastra Visarada, Kinnari Vidvan Hulugur Krishnachar was a stalwart in the realm of Indian Music who was a rare combination of a practical musician and an erudite master of musical theory.

Krishnachar was born in 1891 at Hubli (Bhruvallipura). His father Venkannachar was a professional Carnatic musician, a scholar in Sanskrit and an adept in playing a number of instruments. Many of the noted Shahnai players of the area were his disciples. While yet a boy, Krishnachar learnt the rudiments of Sanskrit grammar from his father and showed such a predilection for music that he acquired svarajnana at the age of eight. After his father's death, Krishnachar studied upto Matriculation, passed a draughtsman's examination and entered service in the Southern Mahratta Railway as a draughtsman in the Mechanical Department.

It might be news to many of his friends and admirers that scholarly-looking Krishnachar, with the typical appearance of a professional musician, was a Railway employee. His late attendance at and long absences from the office were proverbial and his devotion to music cost him many a promotion in his official career. Nothing daunted, Krishnachar continued his musical study and practice and became the affectionate companion of leading Hindusthani musicians like Abdul Karim Khan and Sawai Gandharva (Ram Bhau Joshi). He was such an expert in tuning the tambura that the late Abdul Karim Khan, who would not allow anyone to handle his drone instrument, used to ask Krishnachar to tune it before commencing his concert. He apprenticed under Sri Palande in ins-

trumeatal music and mastered a number of stringed instruments. He contacted the famous Bhatkhande and was warmly praised by him for his proficiency in practical music and musical theory.

His sound knowledge of Sanskrit gave him access to original works on music and he made a thorough study of the "Natya Sastra" of Bharata, the "Sangita Ratnakara" of Sarngadeva, its commentary Kalanidhi by Kallinatha and other works by later authors. Krishnachar was one of the handful of musicologists in this country who based their knowledge solely on original sources. I had the privilege of his acquaintance during his lifetime, and had an opportunity of delving into his collection of books, at Bagalkot, after his death. I found several editions of the "Sangita Ratnakara", its commentaries, "Dattilam", "Sangita Makaranda", "Chaturdandi-prakasika," "Svaramelakalanidhi", "Sangita Sudha", "Saramrita", "Samaya Sara" and other rare works in Sanskrit along with recent books on music in English, Marathi, Kannada and other languages. The Journal of the Music Academy, commencing from its first number published in 1930, were found arranged in a neat pile. A remarkable feature about these books was that on practically every page of each work, the late Vidvan had underscored words and statements and critically commented on them in the margin, the remarks being sometimes humorous, sometimes sarcastic and not infrequently, uncomplimentary to the authors. He had also with immense care, preserved cuttings of his own articles published in various journals and correspondenee relating to musical controversies that took place in his time. Another part of his library consisted of editions of the best works in Sanskrit literature with learned notes in the margin.

Krishnachar's forte was his knowledge of the evolution of the Indian Musical Scale and the system of 22 srutis. Fully equipped with material gathered from original sources, he wrote as early as in 1924, when he was only 33, his research article on the system of srutis as expounded by Sarngadeva in his "Sangita Ratnakara". His lucid explanation of the somewhat obscure theory was warmly praised by experts in the line like Sri Telang of Karwar. In 1927, he attended the All India Music Conference held at Madras and presented his paper entitled "An introduction to the study of Bhara-

tiya Sangita Sastra." He followed this up with his thought-provoking paper on "The Indian Musical Scale-its development and continuity" and the conclusions arrived at by him were accepted by the Experts' Committee after much discussion.

His firm conviction was that there existed throughout India only one musical mata (tradition) and it was the Bharata Mata, handed down to us through the "Natya Sastra" and developed by Sarngadeva in his monumental work "Sangita Ratnakara" which was later brilliantly commented upon by Kallinatha. He was also equally convinced that later day South Indian authors like Somanatha, Venkatamakhi and Tulaja, with the solitary exception of King Raghunatha, totally misunderstood and misinterpreted the Bharata Mata. Some of his views naturally evoked much controversy but the Pandit would not easily be routed in argument and often succeeded in convincing his dissidents.

Another favourite theory of his was that the system of 22 srutis was a perfectly practical proposition and could be maintained and demonstrated through a properly designed Vina. To prove this, he himself devised an instrument called the Visva Vina and gave a demonstration of it before the Music Academy in 1941. In a Sanskrit poem dedicating the instrument to the late Maharajah of Mysore and calling it the "Krishnendra Bhupa Mela," the Pandit says that the fretting principles of the Dhruva Vina and eight other Vinas were incorporated in the new Vadya. In accordance with his last wish, this Vina and his other instruments have since been sent to the Palace Museum at Mysore.

Most of the works left behind by him are in the shape of lengthy research articles on music in English and Kannada, published in the Journal of the Music Academy, Madras, and in other periodicals. He has published a small work in Kannada called the "Karnataka Sangita Sastra Vimarse". His magnum opus, however, is his work called the "Sruti Siddhanta" written in Sanskrit verse and submitted by him to the Maharajah of Mysore during the birthday celebrations in 1935. The work is the most authoritative work on srutis written in Sanskrit in recent years.

He conducted a music school at Hubli called the Bharata Sangita Sala for over twenty years. He was appointed Asthana Vidvan to the Mysore Durbar and during two of his visits to the Durbar he dedicated the Visva Vina and his Sanskrit work on Srutis to the late Maharajah. He was conferred the titles of "Sangita Sastra Visarada" and "Kinnari Vidvan" by the Mysore Durbar and presented with a golden Kankanam (bracelet). The latter title was given to him in recognition of his proficiency in playing the Kinnari, another instrument designed and constructed by himself. In appreciation of his contribution to the study of Sanskrit works on music the All India Samskrita Karyalaya of Ayodhya conferred on him, on two different occasions, the titles of "Vidya Bhaskara" and "Vidya Bhushana."

He was most unassuming and did his work with a missionary zeal expecting no reward in return. At the end of his article on 'Ragas before Tyagaraja,' one of the last to be written by him, he states in his characteristic fashion, "I have been praised by a few while I have been ridiculed and even insulted many times by some others. But I am not in the least encouraged or discouraged by such superficial impressions and am carrying on my duties as per the only order of the Bhagavad Gita 'Karmanyeva adhikaraste ma phaleshu kadachana."

Krishnachar's Sanskrit poem is reproduced below :—

श्रीरस्तु

कर्णाट सिंहासनाधीश्वर

श्रीमन्नाल्वडि कृष्णराजेंद्रार्पणमस्तु । अस्तु श्रीः ।

श्रीमत्सभाधिपतयः भवतामत्र संसदि ।
नवायो विश्ववीणायाः प्राकाश्यं प्राथ्यते मया ॥ १ ॥

(१ ध्रुवा) (२ चला) च (३ वैपंची)
(४ रौद्री) (५ कच्छपिका) तथा ।
(६ ब्राह्मी) (७ नैःशंकिका) (८ चित्रा)
(९ तौंबुरी) नवमी मता ॥ २ ॥

एतै र्वाद्यैर्युता वीणा विश्ववीणांकिता मया ।
वीणायामुपरिस्थानां तंत्रिकाणां श्रुतिक्रिया ॥ ३ ॥

तथासारी सन्निवेशक्रमो मेल उदाहृतः ।
शुद्ध मध्याख्य मेलौ द्वौ पुंडरीकेन कीर्तितौ ॥ ४ ॥

ततश्चाच्युतराजाख्यः कथितो राममंत्रिणा ।
चतुर्थो रघुनाथाख्यो वेंकटाध्वरिणेरितः ॥ ५ ॥

पंचमस्तुलजेंद्राख्य मेलः सारामृते स्मृतः ।
श्रीमन्नाल्वडि कृष्णेंद्र भूपमेलः प्रकल्पितः ।
मया च विश्ववीणायां कृतायां स्वधिया नवम् ॥ ६ ॥

(श्रेयसे यशसे चास्मद्भर्तुः स्थैर्याभिवृद्धये ।)
आदर्तव्यं च प्राकाश्यमस्य विश्वस्य वैणिकैः ॥ ७ ॥

हुलुगूरेत्युपाह्वेन वेंकटार्य सुतेन च ।
कृष्णार्येण कृतश्चासौ भ्रवल्लीपुरवासिना ॥ ८ ॥

श्रीमन्महीशूर महाराजास्थान स्थितेन च ।
किन्नरी विदुषा शाके खरसाष्टेंदु संमिते ॥ ९ ॥

स्पष्टीकरणम्

उपर्युक्तवाद्यानि	ग्रंथः	कर्ता	कालः
१ ध्रुवा	भरतशास्त्रः	भरतः	क्रि. पू. १ श
२ चला	,,	,,	,,
३ विपंची	,,	,,	,,
४ रौद्री	सं. रत्नाकरः	शार्ङ्गदेवः	क्रै-१२ ,,
५ कच्छपी	,,	,,	,,
६ ब्राह्मी	नारदीये	नारदः	क्रि. पू २ ,,
७ नैःशंकी	सं. रत्नाकरः	शार्ङ्गदेवः	क्रै १३ ,,
८ चित्रा	भरतशास्त्रः	भरतः	क्रि. पू १ ,,
९ तौंबुरी	आर्षेय	(तुंबुरु) (ऋषयः)	वै. का

(१) शुद्धमेलः

(२) मध्यमेलः पुंडरीक क्रै १५३०

(३) अच्युत राजेंद्रमेलः—रामामात्यः ,, १५५०

(४) रघुनाथ भूपमेलः—वेंकटमखी ,, १६३०

(५) तुलजेंद्र मेलवीणा—तुलजाजिमहाराज—१७३०

(६) श्रीमन्नाल्वडि कृष्णराजेंद्रमेलः—कृष्णार्यः—१९३८

The Evolution of Harikatha in Telugu Nadu

Vinjamuri Varaha Narasimhacharya

Kakinada

Music is an art that appeals to both the head and the heart and it is believed that it even moves animals. Indians have always had recourse to music to spread philosophy or religion and, combined with language or sāhitya, music has great power to sway the listeners. While kīrtanas or hymns are enjoyed by the cultured, even hillmen and aborigines enjoy folk songs and folk music. Two forms of music, viz. the Mārgi and the Dési styles have always existed in our country side by side. There were also the recitative and the lyrical forms in vogue. Kīrtanas, padamas, darus, vrittas, dvipadas and dandakas are the recitative types with the accent on sāhitya or words. Kritis and jāvalis are examples of the lyrical type. In Telugu the Adhyātma Rāmāyana Kīrtanas of Subrahmanya Kavi, the Kirtanas of Bhadrāchala Rāmadāsa and the Pancharatna Kritis of Ty āgaı āja are recitative pieces. In Sanskrit the Ashtapadis of Jayadeva and the Tarangams of Narayana Tirtha and the Churnikas of Tandava Krishnamāchārya are good examples of recitative pieces. The lyrical type such as the padams of Annamāchārya and Kshetrajna and kritis of Tyāgarāja are a later development. The lyrical type permits of manōdharma or elaboration of the musical ideas in the pieces.

The recitative type is more suitable for storytelling for mass appeal and does not have scope for sangatis. The aim of the two types of music is the same, namely to produce joy, both to the singer and to the listeners. The music of the Yakshagāna dance dramas and that of the Harikatha is of the recitative type.

The recitative and the lyrical types of songs can be grouped under ten categories. (1) Lakshna Prabandhas (2) Religious songs (3) Kritis or Kirtanas (4) Tatvams (5) songs for the worship of God (6) Nātya padmas (7) Pallavis (8) Patriotic songs (9) Folk songs of all varieties (10) Songs sung by labourers to lessen the monotony of their work.

Folk songs are of earlier origin than the classical ones. In Telugu there were songs even before the time of the three great poets who wrote the Mahābhārata. Tāndava Krishnamācharya has composed many songs in praise of God Varāha and a few of these are found in the Tanjore and Madras libraries. In the fifteenth century, Tāllapākam poets composed thousands of songs on Lord Venkateswara and these are being published by the Tirupati Devasthanam. During the seventeenth century, matchless padams were composed by Kshetrajna eminently suitable for concerts as well as abhinaya in dance. Bhadrāchala Rāmadāsa was one of the early composers of Kritis which were followed by even great composers like Tyāgarāja.

Apart from such musical pieces, there were Prabandhas written by poets like Srīnatha, Peddana, Timmana and Dhūrjati and others in the court of the great Krishnadevarāya of the Vijayanagar dynasty. The Prabandhas were Niryuktas and Aniryuktas. Compositions with chhandas and tāla are Niryuktas and those without them are Aniryuktas. Simha Bhūpāla says : "chhandastāla niyamena upanibaddha niryuktamiti". These songs are of four parts namely, Vigraha, Melāpaka, Dhruva and Abhōga. The varieties of songs having all or atleast two of these parts are Sūda, Ela, Dvipadi, Ragada, Dandaka, Dhavalam, Mangalam etc. are described by Sārngadeva. Almost all these varieties are followed by the Telugu poets and Vāggeyakāras. Many of these are found in Yakshagānas. They were extant among the Telugu people from Simha Bhūpāla's time and duriug Krishnadevarāya's period. Then they became prevalent in Tanjore and Madurai during the period of the Nāyak kings. At first, Yakshagānas were intended for the masses but later cultured men became interested in them and patronised them. The dance dramas became educative and appealing to both the ear and the mind. So they became both Drusyas and Srāvyas. They were written by eminent poets like Kankanti Pāparaju, Rudrakavi, Lakshminarayana, Rāghavāchāri and others till the twentieth century, when they gave place to Harikathas which developed an impressive story-telling form.

Muscial entertainment of the present falls into five devisions : (1) Musical concerts giving pure classical music (2) Light music (3) Dramas akin to Yakshagāna (4) Harikathas (5) Bharatanātyam.

In the first category the tendency has all along been to get the best classical exposition of ragas and the bhava of the songs of the Vaggeyakaras. The second serves the need for light music by the younger generation. In Yakshaganas the theme of a story blends with the poetry on the one hand and the music on the other. In Harikathas, the performer does mono-acting and assumes the part of all the characters in the story. Bharatanatyam is a combination of all these items viz. music, dance and acting.

Yakshagānas and the later Harikathas are story forms to instruct the common people. They are like nātakas in imitation of the old Sanskrit ones. Telugu dramas are a recent development ike the Harikatha. Sanskrit dramas were prevalent in our country from the time of Gupta kings and eminent poets like Kālidāsa, Bhāsa, Harsha, and Bhōja have written plays of everlasting value. The early writers of Telugu plays imitated the Sanskrit poets. But the philosophy of the Vedānta and the Upanishads was indroduced into the plays like sugar-coated pills for the benefit of the common man.

Some scholars are of the opinion that the Telugu Harikathas are an imitation of those from the Mahratta country. But I feel that the Harikathas in the Telugu country are an adaptation of the earlier Yakshagānas. The great Ādibhatla Nārāyana Dās did not follow the Marāthi type of Harikatha when he composed his own. Some recent writers of Yakshagānas like Siddhendra Yōgi of Kūchipūdi even mention that their composition is a Harikatha.

> *"Janulāra ! vinudī harikatha*
> *vinavadu kaligeneni vīnula koladin*
> *konudī amruta sāramu ghanudagu*
> *Siddhendra Yogi kavitā rachanal"*

The purpose of a Harikatha is to narrate the eventful happenings of the Nāyakas and Nāyakis of the epics and the Puranās to inculcate religious faith in the people. So it is not mere story-telling or Kalakshepam without a purpose. A slōka says :

"kvachidatra bhavedāryā
kvachid vāktrena vaktrakāh
Adau padyer namaskāram
balatve dauryatvā vartanam".

The story-telling may be through prose or poetry interspersed with Kīrtanas and other songs often composed by the performer himself. The more talented the performer, the more enjoyable the Harikatha. All the talents of the performer like music, eloquence, capacity to act and even dance and a good memory can be pressed into service to make a Harikatha attractive.

I am convinced that Harikathas in South India were derived from the earlier Yakshagānas. Three factors have made me to come to this conclusion. (1) The diction or the style of the story-telling. (2) The rāgas and the tālas used in Harikaṭha. (3) The mode of presentation of the characters in the story.

Yakshagānas were open air dramas which replaced the earlier Sanskrit plays which could be understood only by a few. They were also overloaded with Prabandhas and Purāna translations into Telugu because they were written by eminent poets. Yakshagānas are believed to have been sung by Yakshas or Jakkulu, a tribe of singers. They were the modified forms of Kuravanji or the dances of the Kuravas, a hill tribe. Anja is the stamping of the feet and the dances were more of the legs like leaps, swings, kicks, strides, jumps, leg-throwing and one legged dances. The hands were used only to maintain the centre of gravity. Kurava girls used to go to Tirumalai and other places of pilgrimage and exhibit their dances. The dances were so attractive that they were adopted by the other people and presented along with the music and story-telling. A great poet or musician would write a Yakshagāna and his descendants maintained it as a family tradition.

The songs figuring in Yakshagānas are more of a recitative type than lyrical. The poetry and the language were also simple, lucid and catchy when compared to the diction of prabandhas. The vrittas or verses occurring in them are niryuktas viz, Dvipadas, Darus, Elas, Manjiras, Toharas, Sōbhanās and Mangalams and are

of the Desi or Folk type. These features made Yakshaganas popular and attractive. The characterisation in these stories and the situations and plots were later adopted from Sanskrit plays and this secured for the Yakshaganas the appreciation and recognition of scholarly persons. From the 16th century, composing of Yakshaganas was taken up by eminent poets like Kamasāli Rudrakavi (Sugrīva Vijayam) and Kāmakanti Pāparaju (Vishnumāyā Vilāsam). The later described himself as 'Yakshagāna nirmāna pravīna'. Kavi Sārvabhauma Srīnātha has proudly described Yakshagāns as

> " *Kīrtintu revvarani kīrti gandharvulu*
> *Gāndharvamuna Yakshagāna sarani*".

In the 17th and 19th centuries we find that almost all the scholarly poets of the time taking recourse to Yakshagāna writing. The period of the Nāyak kings of Tanjavur and Madurai is considered to be the golden age of Yakshagānas and their production. The lakshanas and histrionics of the prabandhas prevalent in the 16th century were incorporated in them. In the present century Harikathas have usurped the place of Yakshagānas.

STYLE, DICTION AND POETRY

The early Yakshagānas have no introductory passage of any length. The story is carried on by Sandhi Vachanas, the heroes and heroines are introduced and spoken to by the Sutradhara or Kōnangi. As for example, in the Sugriva Vijayam of the 16th century :—

> "*Bhayapaduchunna Sugrivunito*
> *Antata Hanumantudu emanu chunnādu*
> *Lakshmanudu emanu chunnādu*
> *Ramachandrudu emanu chunnādu*".

and so on. The rasa is vīra following the prabandhas. The poetry is of the desi type and the pieces for music are Dvipadas, Daruvus, Ela, Andhachandrika, Mangalam and the like. The rāgas used are Āhiri, Saurāshtra, Pādi, Nāta, Kalyāni and Rāmakriyā and the tālas, Ata, Sana, Triputa and Jhampa.

The music is of the recitative type. In the Vishnumaya Vilasam of Kāmakanti Pāparāju Kavi, a niyōgi brāhmin who lived between 1575 and 1632, we notice the adaptation of the Prabandha style and diction in the story-telling which were handled by most of the poets of Krishnadevaraya's time and even of the latter Nāyak rulers.

The kavi Prasangam invocation to gods, benediction to the patron king and other preliminaries were followed in this Yakshagāna and later writers copied from. Pāparaju in these respects. There are descriptions of the six seasons, pleasure gardens, the places where the nāyaki falls in love with the nāyaka, chandra dūshanam, manmatha dushanam etc. It is to be noted here that these descriptions and dushanams are found in the Kuchipudi dance drama ' Pārijāta kathā'' by Siddhendra Swāmi, a disciple of Nārāyana Tīrtha of 'Krishna Lila Taranginī fame. Paparaju used most of the popular ragas of his time such as Nilambari, Madhyamavati, Pantuvarali and Nadanamakriya. But some of his ragas like Ghanta, Regupta and Āhiri are rarely used now. He also employed Ata, Adi, Jhampa, Eka, Triputa, Mathya and Laghu sekharam talas.

Another Yakshagana 'Vipranarayana Charitram' was written by Chekapuri Raghavacharya in the 17th century. He used Dvipadas, Darus, Elas and Ardhachandrika set to popular rāgas.

In the 17th Century numberless Yakshaganas were written by reputed poets during the Nayak kings of Tanjore and Madurai. Among them I may mention 'Mannarudasa Vilasam' written by Rangajamma in about 1660 A.D. depiciting king Vijayaraghava as the hero. She employed Darus and Dvipadas in plenty to get the play move on. The diction and style of Telugu are of the praban dham type and she used Sisa padyas, Champakamala, Layagrah and such varieties in addition to Dhavalam, Sobhanam, Ela, Jojolu and Mangalam. Her dhavalam is :—

"Jaya jaya madana vilāsa
Jaya jaya Mannārudāsa

Her sōbhana songs runs thus :—

"Choladi nāthunaku subha kīrti nāthunaku

Bālārka Tejunaku bhumi manojunaku

sobhaname'.

Many well-known ragas such as Kalyani, Mohana, Kedara, Mukhari, Kedaragowla etc. are seen along with Revagupta, Saindhavi and Ghantā which are rare ones.

During the early 18th century, Siddhendra, a disciple of Narayana Tirtha, had come to Kūchipūdi and wrote a new 'Parijata Katha' including 'Bhama Kalapam' in which Natya and Abhinaya were dominantly featured. He included Darus, Toharas and Dvi padas in well-known ragas. Ata tala is profusely used as in the Tarangas of Narayana Tirtha. There are also chandra dushana and manmatha dūshana of Nayaki Satyabhama in love with Sri Krishna. She writes a leter to the Lord. This prabhandha style of Sringara is being followed in the later Yakshaganaś in imitation of Siddhendra. It is to be noted that he introduced the practice of males acting the part of Satyabhama and this tradition is being followed in the Kuchipudi style till to-day.

Another Yakshagana by name "Parijatam" was written by Purijala Lakshminarayana Dasu of Palakonda in Srikakulam distsict in 1805 A.D. It is interesting to note a conversation between Madhavi and Kiravani in his Yakshagana which refers to males playing the part of female characters in such plays.

"Atula strīveshamu purushākrutulanu

Harikathalu pādiyādt saukhyamugaluga"

and so on.

The poet holds that Yakshaganas which deal with divine matters are only Harikathas. The character Kiravani says :—

"Harikathalu pāduduru

vāri narhame chūdan"

So it can be said safely that the present day Harikathas are only an imitation or outcome of the earlier Yakshaganas in poetical and musical diction, style and rasabhava and also in story-telling. He has handled all the verses of Telugu poetry and alsothe popular ragas and talas usually found in Harikathas.

Sri Tyagaraja, the celebrated composer, has two Yakshaganas to his credit and these are the 'Prahlada Bhakta Vijayam' and the 'Nauka Charitram'. He calls them as Prabandhas and also as Natakas fit for abhinaya with raga and tala. He says 'nayonarpa bunina Prahlada Bhakti Vijayambanu prabandha munaku'.

He also describes it as a Natakam : —

Nātakam bokati ne nayamuga niku
nataga vinupintu hatakabharana
raga tāla mridanga ravaliche migula" *etc.*

The story is made to move by the poet's introductions like :

Garuda prarthanā jeyutetulana
Sagarudu palukutetulana
Prahladudu stotramu jeyutetulana
Narada mauni Vaikuntha prabhavumbunu
palukutetulana" *etc.*

This is a bit of deviation from the Yakshagana style in as much as the poet takes up the movement of the story in songs and verses. His 'Naukacharitaram' also proceeds on these lines. This led to the Harikatha mode of expression in which the story is told by a single person.

Now I shall take up the last Yakshagana of the early 20th century by name "Mrityumjaya Vilasam" by Gokulapati Kurmanatha Kavi of Vizag. District. He was patronized by Ananda

Gajapati Raja garu. This poet says that a Yakshagana in praise of God and his divine actions is nothing but a Harikatha.

"Narayanuni pera na svami pera
Atyanta bhaktito nankitam baina
Mrutyunjaya vilasa mridula natakamu
Harikankitam baina Harikatha yaunu".

HARIKATHA

Now I shall take up some Harikatha performed by some Bhāgavatars, particularly Narayana Das of Vizayanagaram fame. These Harikathas were thr outcome of earlier Yakshaganas. We even learn that towards the end of the 18th Century, one Talluri Narayana Kavi of Mokshagunda Village wrote an elaborate Harikatha with songs and this was called the Mokshagunda Ramayana. In this work there are Toharas, Ragadas, Utsaha Vrittas and Kirtanas in many ragas and talas.

The shining star of Harikatha in Telugu Nadu in this century was Azada Adibhatla Narayana Das who was a master of poetry and music. He not only wrote Harikathas like 'Rukmini Kalyanam,' 'Gajendra Moksham' and 'Prahlada Charitram,' but unlike other poets, himself performed matchless Harikathas for over four decades till his death in 1945. He was also an expert in Bharatanatya and used to dance during his Harikathas. His performances were interesting, appealing and educative. He strongly criticised unhealthy customs and habits among the people. He had a unique sense of humour and in fact he was a master in all respects. He was mainly responsible for popularising Harikathas in Telugu Nadu. He became the trend-setter to other writers, poets and musicians who started taking to performing Harikathas. Those who could not compose poetry or music themselves committed to heart the Harikathas of Narayana Das and started posing as Bhagavatars. But I wish to mention a few Harikatha performers with real merit.

Narayana Das followed the Vruttas, Dvipadas, Manjari Ragada and Dandakams of the earlier Yakshaganas. He used all the common ragas in vogue and many talas including Atatala and

Sankirna jatis. In his 'Janaki sapatham' he had composed songs in Raganga ragas like Kamavardhani, Kosalam, Sucharitra, Dhavalām bari, and Nitimati. He had composed the whole of the Ramayana in the form of Harikathas which can be performed continuously for a month. I was the Secretary of the Sri Saraswati Gana Sabha of Kakinada and heard his performances for two decades with immense benefit to myself.

Later on, Harikathas became Kalakshepam and some writers performed the lives of great men like Krishnadeva raya, Shivaji, Tyagaraja and Mahatma Gandhi. The writer of such Kalakshepams was Mulukutla Punnayya Sastri. He was a fluent orator and added humour in his performances to relieve the monotony of the stories.

Another Balaji Das had selected well-known characters from the Puranas and the Bhagavatam and wrote stories on their lives like "Sarirekha Parinayam", "Rukmangada", 'Priyamvada' etc. Similarly Kommuri Bala Brahmananda Das wrote "Bhimarjuna Garva Bhangam", "Nandanar Charitram" and other stories. Pentasuri Sarveswara Bhagavatar wrote 'Bhakta Prahlada', 'Ramadasa Charitram' etc. and used Gita malikas, Sisa padyas and prabandha verses set in popular ragas. Nava Shervanji Kavi, a native of Guntur, composed 'Sita Kalyanam' in which he used uncommon ragas like Latangi, Navaroz, Pharaz and Mand. Kosuri Bhimalinga Rao composed the entire Ramayana as a Harikatha and called it 'Srimat Sangitananda Ramayanam'.

Other Bhagavatars composed Harikathas on the Maha Bharata theme among whom Sriman Reddinti Dikshitadas of Narasapuram deserves mention. He was a versatile poet.

We have sthala puranas on various sacred places in Sanskrit, Telugu and Tamil but no Harikathas regarding them. The Mahatmyam of Sri Venkatesvara is found in Vamana, Varaha, Padma, Garuda and Markandeya Puranas in Sanskrit. Collecting these details one Nemani Venkatesvara Sarma wrote a Harikatha "Srinivasa Kalyanam" on the model of 'Rukmini Kalyanam' of A. Narayana Das. He used Toharas profusely and all varieties of common Telugu verse.

It will therefore be clear that Harikathas borrowed many features from the earlier Yakshaganas in respect of style, diction, development of themes and characterisation. The main difference is that there is no Aharya or make-up in Harikathas which is, in fact, mono-acting by the Bhagavatar or Das as he chooses to call himself. He is the story teller, preacher, singer and all rolled into one.

Nowadays Bhagavatars indulge in lengthy introductions and try the patience of the audience. A simple, catchy and direct Upakramanam will be effective as we saw in the case of Narayana Das who used to take up the story straightaway with an introductory song.

Since the Bhagavatar is a preacher, he dresses himself in silk dress, wears tulasi-mala and ties bells on his ankles to keep jatis. The great Narayana Das used to wear Bhujakirtulu and simhatalatam rings on his hands. He used to sing 'Sambhu' in the tara sthayi and transport the audience with joy.

But Bhagavatars like Narayana Das can be come across rarely. There are numerous Bhagavatars who commit to heart entire Harikathas and repeat them like parrots. The true role of a Bhagavatar should be that of a teacher of humanity who should drive home to his audience high moral values and noble ideas.

A Comparative Study of Muthuswami Dikshitar and other Composers-Purandara Dasa and Kshetrajna.

(Dr. V. Raghavan Shashtyabdapurti Endowment Lecture–25-12-1975)

Sandhyavandanam Srinivasa Rao

Please allow me to confess my sense of diffidence to have undertaken to deliver the lecture. I owe my ear for music primarily to Brahma Sri T.L. Venkatarama Iyer who treated me with the affection of a father, and my eyes to Dr. Raghavan for his thesis in the book "The Heritage of Tyagaraja" and the latest book released yesterday—on Muttuswami Dikshitar by the National Centre for Performing Arts expounding the Sahitya sampat. He has done a scholarly churning of the ocean of the Sahitya of Sri Tyagaraja and Dikshitar with rare powers of imagination, scholarship and research and above all, with the heart of a musician. He has contributed several papers on various aspects of music, Venkatamakhi, and other matters of great interest. His contribution is almost matchless and I add my humble words of gratitude to him on behalf of all the musicians.

The inaugural address was delivered by Sri T.L. Venkatarama Iyer five years ago, dealing with "Some aspects of Dikshitar's Compositions". Sri Iyer dealt with five aspects of the music of Dikshitar, Ragaswarupa, Gamakas, Vivadi Melas, rare and old ragas and the mingling of the Hindusthani and Carnatic traditions. I beg to remind you that I did Tambura for him and gave him vocal support together with Vidvan Sri B. Rajam Iyer. The next was a paper by the late Mudicondan Venkatarama Iyer on the contribution of Maha Vaidyanatha Sivan. He handled, with his matchless capacity—Simhanandana Tala and sang the Tillana—'Gauri Nayaka'. Then Pandit Ratanjankar gave a lecture on "Exchange of Ideas and Practices between North Indian and South Indian

Music ". This was followed by Pandit Ravi Shankar who expounded the History of Sitar playing and Sitar Paddhathi. Late Prof. Sambamurthy gave a brief exposition of Melas about which he had written so much in his books. There were other talks also. This year, Dr. Raghavan requested me to talk about the subject entitled " Comparative study of Deekshitar and other composers, Purandara Dasa and Kshetrajna ".

In classical Carnatic music today the Trinity occupy the foremost place. They are Syama Sastri, Tyagaraja and Dikshitar, standing for Brahma, Vishnu and Iswara and for Tala, Bhava and Raga respectively. All the three composers have done justice to all the three essential elements of Bhava, Raga and Tala though Bhava in Tyagaraja, Raga in Dikshitar and Tala in Syama Sastri could be regarded as the Pradhana Amsa. In Tyagaraja in some compositions like ' Najivadhara ', Rāga excels. In the Pancharatna Kritis both Sāhitya and Sangita excel; in Divyanāma Kritis only Sāhitya excels. In Dikshitar right through the Sāhitya is couched in dignified Sanskrit and rāga is always portrayed in its utmost grandeur, richness of variety and details. Though Syama Sastri has used both Sanskrit and Telugu besides Tamil, Dikshitar has used mostly Sanskrit and a few compositions in Telugu and two Mani Pravāla compositions comprising Sanskrit, Telugu and Tamil phrases. Though it is a pity Dikshitar did not give us Tamil compositions as his illustrious contemporary Syama Sastri did, he has given us a taste of his exquisite handling of Tamil in song composition in his Mani Pravāla Kritis where the transition from Sanskrit to Tamil and Telugu is achieved with remarkable ease ; just one charanam

''வானவர் வணங்கும் வாசுதேவனே
வாஞ்சி தார்த்த பல மிச்சு வரதனே
தீனரக்ஷகா பீதாம்பர தர தேவ தேவ
குருகுஹன் மாமனை
வேங்கடாசலபதே நன்னு
ரக்ஷியும் அய்யா''

Rakshiyum, Adari, Sadari and similar words of Tamil are found. Please permit me to digress here for placing before you my observations which I consider are extremely important for the proper preservation of Dikshitars' compositions, not merely the Sāhitya but also the music. This Kriti— ' Venkatāchalapathe ' — is a rare lakshya for the rāga - Kapi or Karnatak Kapi - so styled to distinguish it from the Kapi having Hindustani flavour. This composition was rendered in Hindustani Kapi - obviously for Sabha Ranjakatwa !

SA NI PA GA RI RI }
Venk ka tā chala pa the } There are any number of Sāhityas without their original music - in Sanskrit, Kannada, Telugu and Tamil - why tamper with the sound content of the Kriti when the music of the composer is itself made available! This to me is a model for students of music for strict avoidance. Sangatis could be added only by Vidwans of mature experience in a proper manner, the Sangatis so added must be a natural continuation of the original musical theme ; it should not distort the form basically. One test is this—that it should be possible for rasikas to identify the original ' asu ' of the Kriti without these Sangatis. A bad example of it is the vivacious attractive version of ' Chintaya Ma ' in Bhairavi. It should be rendered in Vilamba kala in the manner indicated in Sampradāya Pradarsini - and not as is popularly rendered—for it robs the original Varnamettu of its grandeur and sublime individuality. The start on 'ni' is so classical. A good example of such sangatis could be had in the Kambhoji kriti—'Sri Subrahmanyāya Namaste' and in the kritis in Chamaram (Shanmukhapriya) ' Siddhivinayakam ' and Vasanta composition—' Hariharaputram'. With all my reverence to the master whom I worshipped as God—(Sri Ariyakudi Ramanuja Iyengar) I must confess—a speedy rendering of 'Seshāchala Nāyakam' in Varāli robs it of its grandeur, particularly in the Charana—'Manda hāsa vadanam'. The justification for such accentuation of Kāla Pramāna is that the Mridangam accompanist should be enthused with crisp Madhyama Kāla Neraval and Swaram at " Aravinda patra nayanam ". Dikshitar's kritis become nearly lifeless if their Vilamba setting is altered into Madhyamakala endeavouring to bring it in line with the vivacious and attractive compositions of Tyagaraja abounding in Alankaric sangati variations. I apologise to great vidvans for giving expression to a feeling that

has been oppressing me for several years. I implore rasikas to listen to Dikshitar kritis in the manner in which Dhrupad renderings are heard in North India without expecting lively sancharas and bhirkas (Murkis) or Khyal recitals. Mridangists must observe particular restraint and try to excel within the bounds of the appropriate Kala Pramana. I beg to be forgiven for the digression.

All the three great composers were messengers of Nada Brahma and excelled in the following features very ably and clearly recounted by Prof. P. Sambamoorthy in his book - "Great Composers"- Book 1 Second Edition - at page 66. I give the extract hereunder:

"The period 1750-1850 seems to have been a remarkable period in the history of music all the world over. The greatest musicial geniuses of the world lived and flourished during that period. Europe saw at that time the great composers Beethoven, Mozart, Mendelssohn, Chopin, Schubert and Weber. The Musical Trinity of South India lived and flourished during that period. It seemed as if God in His bounteous mercy resolved upon sending His musical apostles to the earth during that period to deliver the message of music.

The three great composers, Tyagaraja (1767-1847), Muttusvami Dikshitar (1776–1835) and Syama Sastri (1762–1827) constitute the Musical Trinity - Vaggeyakaratrayam - Sangita Trimurti and Sangita Mummanigal (மும்மணிகள்) of South India. They were great musicians and were kings in their own realms. Their kritis are veritable crystals in the respective ragas. For the polished nature of their music and the beauty of their language, their compositions will long remain unsurpassed. The presentation of ragas in their modern setting, the uncommon facility with which they composed in apurva ragas, the individual quality of the different kritis in one and the same raga, the abundance of feeling running through them, the sublime and soulstirring nature of their music, all these and more have entitled them to be ranked as the Musical Trinity. The Musical Trinity are primarily reponsible for making Tanjore the brightest spot on the musical map of South India.

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There are also other interesting points about them. They were men of rare scholarship, proficient in Sanskrit and Telugu and well versed in the Vedas, Sastras and sacred lore. They were adepts in the Jyōthisha Sastra and Mantra Sastra. They were contemporaries and lived in the Tanjore District. They were all born in Tiruvarur. According to the Tamil saying "salvation was assured to those who were born in Tiruvarur". Special circumstances attended the birth of all the three.

Divinely appointed musical preceptors came to initiate them in the higher branches of musical art. In the case of Tyagaraja it was Sage Narada himself who came in the guise of a sanyasi and presented him with the rare work 'Svararnava'. There is internal evidence in his kritis to show that Narada blessed him. The work "Svararnava' is now lost. There are various conjectures ; that this work was destroyed by fire ; that it lies buried somewhere in Tiruvaiyār ; that it was (smuggled) out by someone on the day of Tyagarāja's siddhi and so on. Excerpts from the 'Svarārnara' are seen in a manuscript in the Walājāpet collection. The musical preceptors of Muthuswami Dikshitar and Syāma Sāstri were Chidambaranātha Yōgi and Sangita Swamy respectively. All the three composers were great devotees who spoke to God and to whom God spoke.

With their compositions, a fresh chapter in the history of Sangīta Kavitvam (Musical creation) begins. Everyone of their compositions is in a separate tune.

They have given beauty to even ordinary and trivial rāgas like Kuntalavarāli and Navarasa Kannada (Tyagarajaswami), Chintāmani and Kalgada (Syāmā Sāstri); Sudhātarangini (Muttuswami Dikshitar). The quality of strikingness is there in all their compositions.

They exhibit distinctive styles in their kritis and development that musical form to perfection. The styles of Tyāgarāja, Muttuswami Dikshitar and Syāma Sāstri have been rightly associated with the Drāksha rasa, Nalikera rasa and Kadalī rasa respectively. It is difficult to improve upon the music of their pieces. The raga svarupa is patent on the face of every one of them. Their

compositions are the shining lakshyas for ādhunika Sangīta. They have brought out the best in South Indian Music. They have to their credit a number of group kritis like Pancharatnas, Navāvarana Kritis, Navaratnamālika etc. They were great moralists and philosophers. They had tasted the sweet nectar of nija Sangīta (true music) and enjoyed the genuine pleasures thereof. Like the Tevārakāras and Ālwars, all the three visited important shrines in South India and sang songs in praise of the respective deities. Lastly each shook off their mortal coil punctually on the day and hour predicted."

In the treatment of Tāla there is an old saying in Āndhra area where they describe the three degrees of speed (Vilamba, Madhyama and Drutalaya) as Gajagati, Naragati and Asvagati respectively. The Chitta swaras or Swara Sāhityas as the case may be are generally couched in those gaits—gatis. 'Marivere' of Syāma Sāstri in Ānandabhairavi is a good example for Gaja Gati in Chittaswara we actually have—Vinumu mada gaja gamana. 'Nadachi nadachi' (Kharaharapriya Kriti) of Tyagaraja or the Madhyamakāla Khandikas of Dikshitar could be described as set in Nara Gati. For Aswa Gati we have many examples in Sri Tyagaraja's Swara Sāhityas particularly—one example in Gaula Pancharatnam—

RR PP RR MM SS RR PN SR —
" Teliyani nata vitakshudrulu " etc.

Though set in Vilambakāla, actually we find in the kritis of Dikshitar a judicious marshalling of all the three varieties of Gatis in almost all the kritis. I would urge upon all rasikas to read Dr. Raghavan's account of Dikshitar in the book released yesterday where a detailed study of the Sāhitya is made giving us a thrilling glimpse into Kavi Hridaya. A poet has given in a Mahā Kāvya—the life and works of Dikshitar—the historical background and all that. I am referring to Kavikōkila Dr. Raghavan's Mahā kāvya on Dikshitar. Please permit me to quote a few lines from the Doctor's account of " Hamsadhwani " at page 19 of the book.

"Tyagaraja's (God of Tiruvarur) image, and more so his, dance are conceived as a symbolic representation of the highest mystic monistic mantra affirming the oneness of the individual and supreme soul expressed in the formula - (A) Hamsah, 'I and He', also

called the Hamsa or Ajapā Mantra. The 'Ajapā' meaning -'with no repetition of word' is the silent contemplation of the unity of the individual spirit with the supreme one ; the inner soul lies like a child in the net - hammock of the life-breath of the mundane body in which it nestles in involuntary and ceaseless rhythm, the blissful swing of rise and fall. This is the Ajapa Natana or Hamsa Natana whose truth the Yogis know - 'Yogi Viditājapā Natana Rangam' (Gaula kriti - "Tyāgarāja Pālaya). It is this Hamsadhvani that held Dikshitar in Tiruvarur and formed the spiritual tether which drew him back to Tiruvarur in the midst of his pilgrimages abroad, it is to this Hamsadhvani to which the present writer's epic poem on Dikshitar's life is tuned. Really, in the words of our Tyāga Brahman, Dikshitar was - a Vivaramu telisina ghanudu - Siva Mantramunaku Ma Jivamu Madhava Mantramunaku - Rā Jivamu.

Now let me refer to Sri T. V. Subba Rao's observations here.

"The sāhitya of Dikshitar does not possess the human interest, lyrical and emotional exuberance so characteristic of the sahitya employed by Tyagaraja. The attraction of Dikshitar is more for the music that the (Sāhitya) language bears. It is replete with profound references to yoga and Mantra Sastra and many other branches of learning, and a close study of it will profit those who have a predilection for esoteric studies."

Sri Subba Rao observes about the music of Dikshitar as follows :

"Dikshitar is original in the structure of his pieces. He does not follow the typical method of the typical kirtana composer - of making second half of the charana correspond with the anupallavi in the musical setting. (But this is the case with the padams of Purandara Dāsa and Kshetrajna (Illustrate—'Ososi' and 'Ratimana-sugala ' etc. ' Ambuja Nābhana Akhila Lokesana ' and ' Purandara Vithalana Pada Poojeyu Malpa). "In Dikshitar's kritis the Pallavi, Anupallavi and Charana have each a different ' Dhatu' . His songs are fashioned somewhat on the archaic type like the Gita and Prabandha with varied Khandas and Angas". Dikshitar's was a Prabandha style. The name of the Raga, Swaraksara, yatis—Gopuccha and Srōtōvaha and Sollu kattu—P N N S Ta Ka Ja Nu Ta Sa Ni Ni of Ānanda natana prakasam (Kedara kriti) and

similar excellences are found in Dikshitar's compositions very much more than in the compositions of his other contemporaries. Sri Subba Rao further observes.

"They are master creations of the noblest art, carefully conceived, elaborately developed and consummately finished. Langour, indifference and perfunctoriness are altogether absent from them. The perfect blend of Sangita and Sahitya is a marvel of synthetic artistry. (Sing (1) Hina Manavasrayam tyajami (2) Dana Nidhim Daya Rasa Gala Nidhim. Except in Pancharatna kritis and a few other kritis like 'Broche varevare', 'Sri Raghuvaraprameya' or 'Ninnuvina sukhamugana' - the charanas of Tyagaraja kritis have the same Dhatu ; a slight variation is found in 'Mohana Rama' and 'Badalika tira'. In Dasara Padas all the Charanas are rendered with the same Dhatu. Where there are several couplets in a charana the music of all the couplets are the same except for the last one which sums up to get back to the refrain, pallavi. I will give just two typical examples. The first one is a song in praise of Sri Raghottama Swami (whose Brindavana is in Tirukkoilur) by Srida Vittala, a disciple of Sri Jagannatha Dasa, a senior contemporary of Dikshitar.

Srida Vitthala - Bhairavi - Misrachapu

प १ नोडिदे गुरुगळ नोडिदे ॥

च (१) कामधेनु सुकल्पतरु
चिन्तामणियपोल्तु कामितार्थव ॥

(२) प्रेमदलि बीरुत्त अध्यात्मदि तापत्रयव कळेयुत

(३) स्वामि श्रीदविठ्ठलन दासाग्रणि यनिसि श्रीरामचन्द्रर

(४) पूजिसुव यतिराजरे निप
रघोत्तमर पद पंकजगळ (नोडिदे)

I am reminded of the music of the Adhyātma Ramayana kirtanas. of Āndhra area. Another Arabhi padam of Sri Purandara Dāsa. There are Madhyamakala Khandikas in several Padas which I wish

to point out to you because Sri T. K. Rangachari yesterday was asking if there were compositions other than those of Dikshitar where Madhyamakala Sahityas are found.

Purandara Dasa - Arabhi - Ādi tala

प १ आडिदनो रङ्ग अद्भुतदिन्दलि
काळिङ्गन फणेयल्लि ॥

च (१) अंबुरुहोद्भव अखिल सुररु कूडि
अंबरदलि निंतु आवरु स्तुतिसे ॥

(२) रंभेयूर्वशि रमणीयरेल्लरू ॥
चन्ददे भरत नाट्यगळ नटिसे ॥

(३) झन्तक तकधिमि तधिङ्गणतोमेंदु
झम्पे ताळदि तुम्बुर गेलिपिसे ॥

(४) सा धा पा मा ग (रि सरि) यॆंब ध्वनियिन्द
नारद तुंबुरु गानवु माडल्लु
नन्दियु मद्दल चन्ददि हाकलु ॥ (आडिदनो)

Regarding the portrayal of raga bhava in Dikshitar's compositions Sri Subba Rao further observes : Raga is the supreme achievement of Indian Music and the value of a composition is entirely dependent upon the fidelity with which the Raga form is presented. From this point of view the songs of Dikshitar are unsurpassed. They are examples of every principle of musical excellence and embodiment of all that is best in Lakshya and Lakshana Sangita - like the constant use of Vadi - samvadi harmony, Graha, Amsa and other features of Raga, the employment of every variety of Gamaka and alankara and the assimilation of the beauties of Northern and Western systems of music. If it is permissible to call architecture frozen music, it will not be amiss to describe Dikshitar's music as ethereal architecture of Raga forms. (May I add - Nada Silpa ?) Dikshitar's music is characterised by power. It is the vainika's style - manly and vigorous. In the vainika sampradaya, seldom is a plain note rendered as such".

I beg to differ from this view last mentioned. Indeed Dikshitar is remarkable for the skilful use of plain notes - Suddha swaras - and this only enables the musician to grasp the Sukshma (Subtlety) of Gamaka Pramanam. Sri T. L. V. Iyer took a lot of care to illustrate this use of Suddha Swara by Dikshitar in his endowment lecture. Please allow me to give one or two instances. (Sing a few lines from the kriti in Padi Raga - "Sri Guruna Palitosmi" and the other from the kriti in Devamanohari - "Bharati").

The Suddhaswaras are of the Swara sthana and not just plain as on the harmonium. Such plain note handling is rare among his contemporaries - either senior or junior. Certain peculiar gamakas are typical of Dikshitar only "Maha Ganapatim (Todi) MA D D GA, also in Bauli Kriti- 'Papapahapandita tara Guru Guha". Tyaga raja's imagination is essentially of the voice and so is that of Syama Sastri and most of other contemporaries like Gopalakrishna Bharati, Anayya, Ghanam Krishnier and Pallavi Doresami Iyer whose Arabhi Varnam is a match to 'Sadhinchene' of Tyagaraja.

Sri Subba Rao further observes :

"Every swara receives its oscillation slide or shade from other notes. This embellishment known as Gamaka with all its varieties endows the swara with beauty and vitality. The swara is the soul and the gamakas are the limbs and body of the rendering. In vilambita laya Dikshitar employs the slide and the continuous transition from note to note simultaneously with anuswaras that the Suddha Karnataka Bhava is admirably maintained. (Sing the Anupallavi of Bhairavi Navavarana kriti). His pieces are forceful illustrations of the genius of Karnatic Music found in the incessant flow of melody and rhythm where note succeeds note in a continuous bond of linked grace and sweetness. This style is mainly the contribution of the Vainika who invariably plays the higher note from the lower fret. To give a concrete example, Dikshitar's style is the style of the famous varnam in Bhairavi known as 'Viriboni" of Adiappiah, except for the difference in tempo. I am not aware of any composition ancient or modern which embodies in a greater measure the genius, the power, beauty and rhythm of Karnatic Music than the

Bhairavi Varna. 'Koluvaiyunnade'. 'Balagopala' and 'Kamakshi' are the result of its inspiration. In fact that piece has influenced the three master composers".

What a pity we have but one varnam and one Huseni raga Swarajati of Pacchimiriam Adiappaiah. A great many compositions of this master are irretrievably lost. Adiappiah was to the Trimurtis, what the great Tiger Varadachariar used to be to me and my fellow students of music. Pallavi Gopalier's varnams- "Vanajakshi" in Kalyani and "Kanakangi" in Todi and the two varnams of the great Sonti Venkatasubbiah in Bilahari and Poorvakalyani are remarkable for the intensity of Raga Ranjaka Prayogas. While the Trinity certainly excelled, there was a host of other great composers comparable to other Gods and Devatas, Devendra, Ashta Dikpalas, Ashta Vasus like Pallavi Gopalier, Anayya, Doreswami Iyer and others. There was Subbaraya Sastri - a Dattatreya so to say - having all the excellences of the Trinity very much like the poet Magha of whom it was said 'Maghe santi trayo gunah'.

The brothers of Dikshitar, father (Ramaswami Dikshitar) his illustrious disciples—the Tanjore Quartette and several great stalwarts were flourishing in those times.

The loss of musical wealth is inestimable, for of Adiappiah alone - Subbarama Dikshitar says — had composed hundreds of varnams and Tillanas. Please refer to the accounts in Sampradaya Pradarsini of Sonti Venkatasubbiah and Sonti Venkataramaniah, the Guru of Tyagaraja. No one knows what beeame of the huge mass of their great compositions. There was Giriraja Kavi, Kavi Matrubhutayya, Margadarsi Sesha Iyengar, and the great Virabhadriah who is credited with having rectified the oddities in the classical tradition and laid Karnataka Music on a firm foundation. What happened to these remarkable compositions having Vichitra Geya Kalpanas? All are lost. Lack of a system of notation and the want of academic institutions and conservatories have left us in the dark regarding the musical wealth of the immediate past of the classical Trinity. The great Sangita Vidvans, barring only those that came of South Indian Gharanas so to say, of

Dhanammal, Umayalpuram Vidvans, Tiruppambaram and Tanjore quartette and other such disciples—were generally concentrating only on those kritis which would be good for kacheris; cultivated a few for sadhana and left the rest to oblivion. This is the writing on the wall. Before fifty years just a handful of kritis of even Dikshitar and Syama Sastri were in vogue. Subbarama Dikshitar fervently hoped that he would publish in notation hundreds of Khetrajna padams, suladis, swarajatis and kritis of Tyagaraja—but he breathed his last. But for Sri T. L. Venkatarama Iyer and Smt. Vidya Shankar so many kritis of Dikshitar and Syama Sastri and his son and grandson would have been all but lost.

Now an important question arises. What was the music that the classical Trinity learnt? To this the answer is twofold. Firstly, they used to learn Prabandhas, Lakshya and Lakshana Gitams, Suladis and Varnams; secondly the kritis of the great composers as also the Padams of Purandara Dasa and Khetrajna. Even as recently as the student days of the great Muthiah Bhagavathar, Prabandhas and Geetams were extensively cultivated. In Andhra area the Prabandhas were the sole repertoire - so Dr. Dwaram Venkataswami Naidu told me. The elaborate Prabandhas were learnt with great care, practised with perseverance and mastered but kept as a close preserve. In the kacheris none of those compositions were rendered. Only Ghana Raga Panchaka Tanam would be elaborated, one of the Prasiddha Rakti Ragas would be elaborated and a Pallavi rendered with utmost skill. It would be wound up with one or two devotional items. The compositions were cultivated to acquire and enlarge their vocabulary of Raga Ranjaka Prayogas. The recitals were wordless soulful music full of Ragm and Tanam. Even now the same situation obtains in Hindustani area where also every Vidvan does cultivate a number of compositions in every Raga to get acquainted with the various 'Chalams' or Sancharas; but in a Baithak-Kacheri-just one or two Ragas are rendered either in Dhrupad or Khyal styles. Tumris may or may not be added. Tala lies dormant mostly in vocal reeitals. Only when sitar and sarod players enter into jugal bandhis with Tabla laya is prominent. The listening is so deeply Nada-oriented and happily free from a wordy fare; So we do not have the phenomenon of language-oriented recitals throughout the vast area of Hindustani

music region-irrespective of whether the language of the region is Hindi, Marathi, Gujarati, Punjabi, Bengali or Uttara Karnataka or Urdu. The language of the rulers does not become the language of music automatically. Under Muslim rulers, Moslem savants have composed and are composing and rendering Dhrupadas, Khyals and Tumris almost entirely in Hindi. That was all for art music right through the centuries irrespective of who ruled the areas. In forms of music not strictly classical or art music-which Prof. Sambamoorthy used to style as 'applied music'—there were devotional music and folk music to which every region made its own glorious contribution. We have the compositions of Tukaram, Tulsi Das, Mira, Narsi Das, Guru Nanak and others giving out ennobling Bhajans in Marathi, Hindi, Gujarati, Bengali, Urdu and other dialects. The folk music was also language-oriented. Even in the region where Carnatic music was prevalent for several centuries, art music was free from the shackles of the word-Sahitya. Prabandhas, Githams and Thayams were in the strange but musical Bhandira Bhasha. With the advent of Purandara Dasa, Khetrajna and the classical Trinity and particularly the magnificent creations of Tyagaraja where all the three elements-Bhava Raga and Tala reached their optimum perfection, art music became essentially and predominently kriti-oriented. The double joy of Sangita, where both Gana Rasa and Sahitya Rasa were most beautifuily and inextricably interwoven was found in the kritis and with this all the older compositions were driveu into oblivion. The ready appeal of Tyagaraja kritis catering to all the Rasas with all the varieties of eduppu and speed, the divine touch of the sound creations and the Bhakti Rasa-captivated generations of music lovers. Tyagaraja's creations were matchless for beauty and above all for saulabhya-a quality, which is almost rare in Dikshitar's magnificent, massive creations. Tyagaraja's kritis became the mainstay of the performers. All other compositions of other Vaggeyakaras were chiselled to the Kalapramana of Tyagaraja kritis and sangatis on his pattern freely appended. So the listening became narrow-minded. Indeed, even the great and masterly compositions of Tyagaraja himself-like Nadopasana","O Ranga Sayi," "Endu Daginado", ,'Karubaru" "Rama Bana", "Giripai" etc were relegated to the background. Madhyama Kala is most admittedly and undoubted satisfying. Raga Ranjaka Sancharas are more attractive than Gamakas which lend weight but not quality of ready appeal- The tendency to listen to art music with a word

oriented consciousness become the habit. This tendency was most devastating in the areas of Andhra, Karnataka and to a lesser extent in Kerala where the general level of Sangita Rasikata was at a comparatively low level unlike in Tamil Nadu and Tanjore area where for generations the capacity to listen and enjoy pure unalloyed Gana Rasa had been cultivated and the general level of listening was very high. In Karnataka the creations of Purandara Dasa were enjoyed and studied for their Sahitya—undoubtedly divine and thrilling. Music was nearly forgotten and lost. The same fate overtook the compositions of Khetrajna and Narayana Tirtha in their native region—Āndhra. Narayana Tirtha and Khetrajna had to seek refuge in Tanjore! At least a few padas of Purandara Dasa with their music were preserved more in Tamil Nadu. So were the padas of Khetrajna and the Tarangams. The entire Dravida Nadu comprising Āndhra, Karnataka and Kerala owes a deep debt of gratitude to the catholic minded rasikas of Tamil Nadu who have preserved all the musical creations now extant in whichever language composed.

Word-conscious listening of art music can spell untold harm to classical music. Let me give but two instances. In Andhra during Tyagaraja Aradhana a great scholar and Vedantin usually expounds with extensive quotations the philosophic import of the words 'Na' 'Jiva' and 'Adhara' for a length of time. Not a word about Bilahari, or its Sancharas. In Karnataka area volumes are published expounding the upanishadic saying of Hari Dasas; not much importance is attached to singing;—classical' musical renderings are even shunned. With the result, the masterly compositions of Purandara Dasa and his suladis are bereft of music. Sri T. V. Subba Rao has said that Purandara Dasa had composed even Varnams besides Lakshya and Lakshana Gitas. All of them are published with the Sahitya elaborately explained with learned commentary. Only words are preserved. Akshara is Nasa Rahita! We have just a few suladis and Lakshya Gitas of Purandara Dasa and his devotional outpourings meant for Pamara Ranjana comparatively untouched. Only those padams of Khetrajna that came down to Tanjore are preserved with their music. In Andhra elaborate commentaries on the Sringara Rasa and Alankara Sastra behind Khetrajna's glorious works are published. When we listen to art music words should occupy a secondary place. The lay public must be

exposed to good classical music as often as possible. In homes. mothers must sing devotional songs like Tevaram, Tiruppugazh, Dasara Padams, Ashtapadis and other simple songs. There should be Bhajanas in every town and village. Then all people will learn to enjoy Raga and Rasa. Indeed, "Sisurvetti, pasurvetti vetti Gana Rasam phani" is the good old saying.

I have digressed. I wish briefly to refer to the greater Trinity–Purandara Dasa, Khetrajna and Venkatamakhi. An elaborate exposition of Venkatamakhi and Dikshitar was given by Dr. Ramakrishnan yesterday. Sri T. L. V. Iyer used to tell me that in all the seventy-two melakartas there were two kirtanas for each of them, one small kriti and an elaborate one. Most of them have not come to light as yet. This may explain the absence of Dikshitar kritis in Melas like Hari Kambhoji, Kharaharapriya, Kiravani, and Gauri Manohari and others, wherein Tyagaraja has bequeathed immortal compositions. Also there are quite a number of swara-oriented Rāgas like Navarasa Kannada, Bangāla and a host of others in which there are simple kritis of Tyagaraja. These songs can be sung straightaway from a notated script. But there are several minor rāgas-not scales-like Gauri, Sālanga Nāta and Ārdra Desi in which only Dikshitar krithis are available. Still the Rāga forms remain evasive, particularly the innumerable janyas of Malava gaula. Once the swarūpas of these Rāgas are lost due to lack of continuity in Karna Parampara, no intellect can piece them into a Rāga entity. For several of these Rāgas the krithis of Dikshitar are the sole lakshyas and their renderings must be preserved in tapes and discs. Let me sum up in the words of Sri T. V. Subba Rao.

" It is remarkable that Dikshitar the classicist par excellence was equally at home in the invention and improvisation of new modes for which the Mela system of Venkatamakhi afforded such ample scope. He could compose with as much facility in Rasa Manjari as in Bhairavi Raga. Like his great contemporary (Tyagaraja) he could create living rāga forms of exquisite beauty from the dry bones of a meagre scale. Let it not be supposed that this an easy task. Only those can successfully achieve this result to whom it is given to penetrate the dark veil that surrounds the mysterious universe of sound where dwells the supreme spirit, Nāda Brahma

To weave a few notes into a song is simple, but to create a new rāga which is a recognisable entity by itself is the work of the highest art".

Let me examine this aspect of Dikshitar and PurandaraDasa and also Kshetraina. Tyagaraja followed the Sahitya pattern of Purandara Dasa giving out Purana, Itihasa rahasyas in multiple charanas. The great Tallapaka composer (Chinnayya, grandson of Annamacharya) has laid down that the Sahitya in Pada Kavita (Song writing) must be in spoken word idiom. Such were the compositions of Purandara Dasa and others both preceding and succeeding him; such was the text of the greatest Pada Karta - Kshetrajna- "Venna tinna chinna tanama, peda sadala kidiyoora, pinna peddalu lera; Ninuubasi kantiki nidura radu - nimisamaina gani proddu podu - Satya Harischandrudu neeve sami Chandramati nene - Chennuga Sri Krishnuda nive Sri Rukmini Devi nene - Iddari valene gudi evarunnaru delpara." Dikshitar's compositions were in classical Sanskrit and remarkable not onlv for artha pushti but also for Pada Jalam - words producing sonorous effect - almost Miltonic if I could term it so.

We have verse paragraphs in the kritis of Dikshitar in the manner obtaining in Dasara Padams with Madhyamakala passages Dikshitar's kritis in Hindola Vasantam - Santana Rama Swaminam Anupallavi and the Charanam of Rangapura Vihara have avartas starting from the middle of the previous avartas. A good parallel is a composition of Vijaya Dasaru in Ananda Bhairavi - "Giri Raja Chitta" - charanams.

Dikshitar followed the music of Purandara Dasa even more than Tyagaraja, unfortunately only the Sahitya of his suladis are available; three of them were published in Sampradaya Pradarsini. There is one in Mohana Raga 'Tritala Trikala Suladi'; Sri Muthiah Bhagavathar used to sing one suladi in Gaulipantu - "Gali Banda Kaiyalli". I have heard one suladi in Arabhi (strikingly similar to "Sadhinchene") rendered by Belur Kesavadas of Mysore.

The Swarāvalis are the basic primary lessons. They give sruti and Swara jnāna. Dikshitar's first kriti in Māyamālavagaula - "Sri Nathādi Guruguho jayati" is a good epitome of the Swarāwalis and Alankāras. Then the Pillāri Gitams in Malahari. The beauty of

sound and the handling of swaras in the Gitams are a marvel. It removes the mala (dirt) of the voice and also the dirt in the mind and heart of the Sadhaka. Padumanabha Parama Purusha reveals Tāna singing. R S D S S

A...... NamTa

M G R M M P A S DA D P M P D D P Mg RS

A ...... Nam Ta A Nam Ta ...... Nam Ta Ta ......

All the Gitas are inspiring sources for Tāna Paddhathi. In Malahari we have only the kriti of Dikshitar on Ganesa-Pancha Mātanga Mukha - in Rūpaka Tālam !

Then the sūlādis we have one in the Rāga Bhūpāla (not Bauli) taking Sadhārana Gāndhāra - Tande Yagi Tayagi"-its reflections are found in the kritis of Dikshitar in "Sadachaleswaram". For the sūlādi in Karnataka Devagāndhāri-a misnomer for there is little of Karnataka flavour in the Raga-it is just Bhimplas - there is "Panchāsat Peetha Rūpini" and for the one in Rāmakriya now in vogue as Pantuvarāli and/or Kāmavardhani. We have "Saundra Rājam" where D SA sanchāras are preserved.

D D S N D P M is a good sanchāra !

S A D SA RI MA GA RI G M PA

Vā su deva Mā nanda spūrtim

So much for Swarāvalis, Gitams and Sūlādis. Even the popular key tunes of Devara nāmas in Prasiddha Rāgas form the basis of kritis like "Akshayalinga Vibhō and "Bhajare" (Nija Rūpa and Ambuja Nābha) "Neene Dayālo" in Anandabhairavi yields the frame of "Marivere" of Syama Sastri and "Kamalāmbā Samrakshatu" of Dikshitar. Even in lesser known Ragas like Navarōz, Saindhavi, Gaulipantu and Mangalakaisiki we have lakshyas in Dāsar Padams and those of Kshetrajna. Even in these ragas of small scope Dikshitar has given us massive compositions whereas Tyagaraja has given simple kirtanas. Dikshitar's Nāda silpa is cut in large dimentions and as the outcome of it we have " Krishnānanda " in Gaulipantu, " Hastivadanāya " in Navaroz and " Sri Bhārgavi " in Mangala Kaisiki.

Let me pass on to a comparison with Kshetrajna. Only the Rāga Bhāva is the comparable feature. The Padas portray the broad features of the Rāga—usually of Prasiddha Ragas with the setting in a grand Vilambita laya. The Tāla or more properly the

gati is subdued—like sugar in pāyasam; it is there but it does not intrude. Though the Padas of Kshetrajna are written in the finest Telugu imaginable with the subtlest depiction of the various shades of Sringāra Rasa and though the Sāhitya Bhāva and Rāga are so beautifully matched that they are like the blue and red blood in the body musical—still the listener is not drawn to the Sāhitya when listening to rendering. He is lost in the Rāga flooding his ears all the while. The same effect we experience when listening to the grand kritis of Dikshitar—which really sound like Rāga Ālāpa! In Dikshitar too the Sāhitya is quite enchanting but when we listen to a Navāvarana kritis such as " Kamalāmbike " in Todi—we get the overpowering impact of the Rāga (sing a few Khandikas of " Kamalambike " and a few lines of Kanne Neevu Padam in Todi).

In Tyagaraja's compositions we get the added delight of the Sāhitya Bhāva—aa intensity of feeling— a Hridayagāna which we must learn to miss in the compositions of Dikshitar where all the feelings are drawn in. In the rare Ghantā Rāga we have only two lakshyas of great musical worth; one is the Pada of Kshetrajna—" Neyyamu " and the other is the Navāvarana kriti—the eighth one. This is a Sōkarasa Rāga, depressing and inappropriate for auspicious occasions. It is worse than singing or playing a Kriti like "Paralōka Sādhaname manasā" in a marriage pandal. Dr. Raghavan has opined that the various heartfelt outpourings of Tyagaraja in different moods make it difficult for a performer to sing any song on any occasion whereas the kritis of Dikshitar contain only Yogic and sublime thoughts and so can be freely rendered any time on any occasion or place. As a line of Dikshitar for neraval needs no exercise of choosy circumspection! But the truth is not quite this. Though the kritis of Tyagaraja depict the shades of feeling—Hridaya Rāga and a few lines may be less appropriate for neraval from the point of Sāhitya import, a musician has far greater choice and freedom in the kritis of Tyagaraja so remarkable for Sangita Saulabhya. Who?—I for one will not—cares for Sāhitya Artha in a rendering of neraval! 'Kāma mōha dā sulai' (Todi Kriti) is handy musically though not a very happy choice from the meaning point of view. The grand Navagraha, Navavarana and a host of compositions of Dikshitar do not contain a suitable musically comfortable line for doing neraval as often they are rigidly laid like the precious stones in a jewel. They are wordy!

One other aspect. In the placing of words in the Tāla—Dikshitar and Tyagaraja are remarkable for the skill with which they bring out the Tāla Rūpa. Dhruva Tāla, Ata Tāla and Trisra Triputa counted twice may have the same fourteen mātras; the Tāla Ghata, the stressed points corresponding to 'Sam' & 'Khāli' of the Hindustani paddhathi—are very different and give a widely differing rhythm structure. The Madhyamakāla Khandikas of Dikshitar—just one instance—" Chandram Bhaja " in Mathya Tālam—"Sasānkam geeshpati sāpānugraha pātram" or the Madhyamakāla Khandika of Kambhoji Navavarana kriti in Ata Tala—"Sa kumku mādi lepanāyai" etc. bear out the point. The words are like Kavacha for the Tala frame. The same excellence we get in Tyagaraja's compositions with the added delight of pronounced Sarvalaghu Pushti. A few lines might need Padaccheda—as "A vi ve ka MĀ—Navula Kōri Kōri " which will be totally absent in Dikshitar's Sāhitya. A musical rendering abounding in Odukkal and Sadukkal needs and is traditionally granted the liberty to take a few letters out of context of meaning. This is there not only to preserve Gamakas but also the Tāla Rachana, beauties of rhythmic settings and variations. Some ask—is there a kriti like " Māmava Pattābhirama "—(Manirangu) in Tyagaraja's creations? Others ask "where is a comparable piece to " Mohana Rāma " or "Chāla kalla lādu" or "Chakkani Rāja" in Kharaharapriya or a Pancharatna? or in Harikambhoji? We have lofty sound edifices by both the masters—the two eyes of Karnātaka Music as it obtains now. We have a few attributes and excellences in Tyagaraja and a few others in Dikshitar. We should have both with their varied contributions. Let us listen to Dikshitar kritis with Dikshitar's temperament and Tyāgaraja kritis with his temperament—each with an appropriate mental attitude and receptivity. To demand an orange under a mango tree is a wholly avoidable Jignāsa (thirst for knowledge).

" वागर्थाविव संपृक्तौ
वागर्थ प्रतिपत्तये ।
जगतः पितरौ वन्दे
पार्वती परमेश्वरौ ॥

(Kalidasa)

Ragas in Shyama Sastri's Compositions

(LECTURE-DEMONSTRATION)

Vidya Shankar

ஸங்கீத வித்வத் சபையில் கூடியிருக்கும் வித்வான்கள், விதுஷிகள் அபிமானிகள் எல்லோருக்கும் என் நமஸ்காரம். இவ்வாண்டு ஸ்ரீசியாமா சாஸ்திரிகளின் நூற்றைம்பதாவது ஆண்டு விழாவில் கலந்து கொள்ளும்படி எனக்கு வாய்ப்பு அளித்ததற்கு சபையின் காரியதரிசிகளுக்கு எனது நன்றி. ஸ்ரீசியாமா சாஸ்திரிகளின் கொள்ளுப்பேரனான ஸ்ரீசியாமா சாஸ்திரிகள் எனது குரு. அவர் எனக்குச் சொல்லிக்கொடுத்த பாடாந்தரத்தில் உருப்படிகளில் காணப்படும் ராகஸ்வரூபங்களைப்பற்றி எனக்குத் தோன்றிய சில எண்ணங்களைச் சொல்ல முன்வந்துள்ளேன். உதாரணங்களைப் பாடியும் வீணையில் வாசித்தும் காண்பிக்கிறேன்.

ராகம் நமது ஸங்கீதத்தின் ஜீவன். ராகபாவம் பொருந்திய ஸங்கீதம் தான் ஸங்கீதம். அர்த்தபாவம் ராகபாவத்தில் மேன்மையடைகிறது. லய சம்பந்தத்தினால் ஏற்படும் வேலைப்பாடுகள் பிகுவுடன் ராக வடிவங்களில் அமையும் பொழுது, ஸங்கீதத்தின் ஸுகபாவம் பூர்த்தியடைகிறது. இந்தத்தத்துவங்களைத்தான் மஹான்களுடைய உருப்படிகளை ஆராயும் பொழுது நாம் உணர்கிறோம்.

ஒரு ராகத்தை ஆரம்பிக்கும் பொழுதே, இந்த ராகத்திற்கு இதுதான் ரூபமென்று தனித்து நிலைத்து இருக்கவேண்டும். ஸந்தேஹத்திற்கு இடம் கொடுக்காமல் இரண்டு ராகங்களுக்கு ஒரே ஒரு ஸ்வரம் வித்தியாசம் இருக்கலாம். இருந்தாலும் அந்த ஸ்வரத்தின் சேர்க்கை இல்லாமல் வரும் ஸஞ்சாரங்களில் கூட, ராகவடிவங்களிலுள்ள வித்தியாசம் மலைக்கும் மடுவிற்கும் உள்ளதுபோல் தோன்றும்.

சாஸ்திரிகள் மதுரை மீனாக்ஷியம்மன் பேரில் பாடிய நவரத்ன மாலிகை என்னும் ஒன்பது கிருதிகளில், சங்கராபரணம், காம்போதி கிருதிகளை எடுத்துக்கொள்வோம். இந்த கிருதிகளின் ஆரம்பத்தில் தாது, மாது, அதாவது ஸ்வரம், ஸாஹித்யம் இவ்விரண்டும் ஒன்றாகவே அமைந்துள்ளன. இருந்தாலும் ராகங்களின் பிரத்தியேக, வடிவங்களை எடுக்கும் பொழுதே நிலை நாட்டியுள்ளார் சாஸ்திரிகள்.

சங்கராபரணத்தில்:—

''; பா, ம மக கா மா; ப ம பா-தநி ஸா; ஸா
தே ....வீ மீ...... ன நே த்ரி

காம்போதியில்: —

; பா த ம மக கா ; பா த ப தா ஸா ப - ப த ஸா ;
தே.........வீ...... நீ...... ப த ஸா ''

சில பிரசித்தி பெற்ற ராகங்களில் சாஸ்திரிகள் கையாண்டிருக்கும் சில விசேஷ அம்சங்களைக் கூற விரும்புகிறேன்.

பைரவியில் சுத்த தைவதத்தை தீர்க்கமாகப் பிடித்து, ஜாருவுடன் பஞ்சமத்திற்கு வருவது ஓர் அழகான ஸஞ்சாரம். இதை சாஸ்திரிகளின் பிடி என்றே கூறலாம்.

''பா , , ப த ரி ஸ நீ நி தா, த பா, ;

சா ம் ப வீ .... (மஹாபைரவி சாம்பவி)

இந்தப்பிடியை ஸ்வரஜதியின் ஆரம்பத்தில் நாம் அனுபவிக்கிறோம். ராக வளர்ச்சியைப் பத்ததியான முறையில் கையாளும் வழிகளை இந்த ஸ்வர ஜதியின் அமைப்பில் அறிந்து கொள்கிறோம். '' ககனம் ககநாகாரம் ஸாகர : ஸாகரோபம : '' என்று கூறுவது போல் இந்த ஸ்வரஜதிக்கு ஈடு இந்த ஸ்வரஜதியே தான் என்று சொல்லலாம். யதுகுல காம்போதி ஸ்வரஜதியில் அடுக்கு அடுக்கான ஸ்வரப்பகுதிகள் மூலம் ராக வளர்ச்சி யைப் பார்க்கிறோம். இந்த ராகத்தில் தாரஸ்தாயி ஸஞ்சாரம் ரிஷபத் திற்குமேல் இருக்கக்கூடாதென்றும் அதிகமானல் காந்தாரத்தைச் சற்றே தொட்டுவரும் ஸஞ்சாரங்கள் தான் இருக்கக்கூடும் என்றும் கொள்கைகள் உண்டு. ஆனல் சாஸ்திரிகள் தைர்யமாக ம க ரி ஸ நிதப —ம க ரி ஸ நி த ப என்று தாரஸ்தாயி ஸஞ்சாரத்தை ஸ்வரஜதியின் கடைசி சரணத்தில் உணர்ச்சி வசத்துடன் அமைந்துள்ளார். Poetic license என்றும் சொல்லலாம்.

இந்த இரண்டு ஸ்தாயி ஸஞ்சாரத்தைத் தோடி ஸ்வரஜதியில் முதலி லேயே காண்பித்திருக்கிறர். ''ராவேஹிமகிரி'' என்று சொல்லும் பொழுது 'ம'வில் ஸ்வராக்ஷர அமைப்புடன் மந்த்ரஸ்தாயியில் மத்யமத் தில் வைத்து மேலே வினவிம்ம, சுபமிம்மா. மாயம்மா என்று வருகையில் மத்யஸ்தாயி மத்யமத்தில் ஸஞ்சாரம் செய்திருக்கிறர்.

கல்யாணி ராகத்தில் சாஸ்திரிகள் த்ரிச்ருதி ரிஷபத்திற்கு முக்கியத்துவம் கொடுத்துள்ளார். இந்த த்ரிச்ருதி ஸ்தானம் மனத்தில் பதிவதற்கு ஸங்கீத கலாநிதி ஸ்ரீ சபேசய்யர் ''நிஸாரீ—கஸரி—கரிககரீ— என்றும் பைரவி வர்ணத்தை பிடிலில் வாசிக்கும் பொழுது ரிஷபம்தான் தீர்க்கமாக இருக்கிறதே என்று, கீழே பஞ்சமத்துடன் சேர்த்து வில் போடக்கூடாது; பஞ்சமத்தோடு பஞ்சமமாக த்வனித்தால், இந்த ரிஷபம் சதுச்ருதியாக ஏறிவிடும்'' என்பார். இந்த த்ரிச்ருதி ரிஷபம் ஓர் ஆந்தோளித கமகத்துடன் வரும் வடிவமே தான் கல்யாணியில் காணப்படும் த்ரிச்ருதி ரிஷபம். சியாமா சாஸ்திரிகளின் கல்யாணி ராக கிருதிகள் பெரும்பாலும், இந்த ரிஷபத்தைச் சுற்றியே ஆரம்பிக்கின்றன:—

'' பிரானவர '' இதே மெட்டில் ஸம்ஸ்க்ருத மொழியில் ''ஹிமாத்ரி ஸுதே'' இன்னும் ''சங்கரி சங்கரி க்ருணகரி'' மற்றொரு கிருதி '' தேவி நன்னுப்ரோவ வம்மா''.

அடுத்தபடி பூர்விகல்யாணி ராகத்தில் அந்தர காந்தாரம் கார்வையோடு கூடியிருந்தபோதிலும் அது அசைவுடனே அமைந்துள்ளது.

'காமரி' என்று அசல ஸ்வரங்களாக இல்லாமல் அந்த காந்தாரம் மத்யமத்தை யொட்டியோ பஞ்சமத்திலிருந்தோ கமக ஸம்பந்த மாகவே காணப்படுகிறது. ''மரிதிக்கெ வருன்னரு'' 'ஜனனி நன்னு' என்று வரும் பொழுது இவ்வாறே தோன்றுகிறது.

இன்னும் ''ஸ த ஸா ரி ரி கக க காகமரீ கா
என் னே ரமும் உன் நா... மம்'' என்று

ரிஷபத்திற்கு மத்யமத்திலிருந்து ஜாருவை அமைத்து காந்தாரத்தை அசைவுடன் வரும் ஸஞ்சாரங்களைப் பார்க்கிறோம்.

சாஸ்திரிகளின் மிகப்பிரஸித்தமான ஆனந்தபைரவி, ஸாவேரி, தோடி, புன்னகவராளி, மாஞ்சி முதலிய க்ருதிகளை நான் எடுக்கப்போவதில்லை. ஆஹிரி ராகத்தில் ஓர் அம்சத்தை மட்டும் கூற விரும்புகிறேன். ஆஹிரி ராகத்தில் வளி என்ற கமகத்துடன் வரும் ஸஞ்சாரங்களில் நிஷாதம் கார்வையுடன் அமைந்து ஒரு சுழலுடனும் ஜாருவுடன் பஞ்சமத்திற்கு வரும். இது இந்த ராகத்திற்கு மிக அவசியம்.

'' நிஸ் நீதத—தநி தா, ப
மா ட்லா..... ட என்று

வரும் பொழுது இந்த வடிவத்தைக் காணலாம்.

மேலே ஷட்ஜத்திற்குப்போகும்பொழுது நிஷாதம் ஒரு தீர்க்க கமகத்துடன் அமைந்த போதிலும் திரும்பிவரும் பொழுது வளி கமகத் துடனே அமைந்திருக்கிறது, 'ந்யாயமா' என்னும் இடத்தில் தீர்க்க கமகத்துடன் நிஷாதம் தூக்கியிருந்தாலும் ''மீஞக்ஷம்மா'' என்று முதல் வரியில் தைவதத்திலிருந்து நிஷாதத்தை யொட்டியே கமகம் வருகிறது. இதே அமைப்பை சரணத்தில் 'காளிகாபவாநி' என்னும் இடத்திலும் காண்கிறோம்.

அடுத்த ராகம் கல்கடா. சமீபகாலத்தில் ராகங்களுக்கு ஆரோகணம் அவரோகணம் என்று வைக்கலாமா வேண்டாமா என்ற பிரச்சினை நிலவி வருகிறது. ஆனல் ''சுவரை வைத்துதான் சித்திரம் எழுதமுடியும்'' என்ற முறையில் நமது முன்னோர்கள் வருங்கால வித்வான்களுக்கும் வித்யார்த்தி களுக்கும் சாஸ்த்ரீய முறைகளை வகுத்துக் கொடுத்திருக்கிருர்கள். இது இல்லாவிடில், ஒரு Scientific approach என்று நாம் பின்பற்ற முடியாது. இந்த Music Academy இத் துறையில் ஒரு மகத்தான தொண்டு செய்திருக்கிறது.

மகான்களுடைய அபிப்பிராயங்களைச்சேர்த்து ராக லக்ஷ ணத்தை எழுதியிருக்கிருர்கள். இதை நாம் போற்ற வேண்டும். இந்த சம்பிரதாயத்தை யொட்டியே நான் ராகங்களைப் பற்றிச் சொல்லப் போகிறேன்.

கல்கடா ராக லக்ஷண சர்ச்சை முன்னர் இந்த வித்வத்சபையில் ஸங்கீதகலாநிதி பிடில் வித்வான் கரூர் சின்ன ஸ்வாமி அய்யர் அவர்கள் தலைமை தாங்கிய ஆண்டில் வெகு விரிவாக நடந்தது. ஸங்கீதகலாநிதி டி. எல். வேங்கடராம அய்யர் என்னை சாஸ்திரிகளின் உருப்படியைப் பாடச்சொல்லிக் குறிப்புகள் எடுத்துக்கொண்டார். அந்த ஆண்டு நட வடிக்கையில் இதைத் தெரிந்து கொள்ளலாம்.

''ஸங்கிரஹ சூடாமணி'' என்னும் கிரந்தத்தில் கல்கட 13வது மேளமான காயகப்ரியாவில் மத்யம வர்ஜமான ஷாடவ ஷாடவ ராக மென்றும், காந்தார வர்ஜமான ஷாடவ-ஷாடவம் கலகண்டி ராக மென்றும் கூறப்பட்டுள்ளது. ஆனல் அந்த நூலில் இருக்கும் லக்ஷண கீதத்தில் கல்கடாவில் ஒரு ஸஞ்சாரம் ''ப க க - ப த நி த - ஸ ரி கா ரி'' இதைக் கையாளும் பொழுது ''த நி ஸ'' வருவதாக இல்லை. இதை ஏன் சொல்கிறேன் என்ருல் சாஸ்திரிகளின் ''பார் வதி நினு'' கிருதி யிலும் த்யாகராஜரின் 'ஸமயமு' என்ற கிருதியிலும் கல்கட ஔடவ ஷாடவமாகவே காணப்படுகிறது. அதாவது ஸரிகபதஸ-ஸநீதப மகரிஸ ஆரோகணத்தில் மத்யம, நிஷாதங்கள் வர்ஜம்-சுந்த நிஷாத ப்ரயோகங்

களுக்கு இது மிகவும் ஏதுவானது. ஆரோகணத்தில் நிஷாதம் வர்ஜம் என்பதை ஊர்ஜிதப்படுத்துவதற்கே சாஸ்திரிகள் ஸ்வர ஸாஹித்யத்தை ஒரு trump card போல் வைத்து அனுபல்லவியில் "கீர்வாண வந்தித பதஸா ரஸ" என்று நிரூபித்திருக்கிறார்.

கல்கடாவில் நிஷாதம் பஞ்சமச் சேர்க்கையுடன் வரும்பொழுது

பா-பத நிதபா

பார்வதி நின்னே என்று கமகத்துடன் ஹ்ரஸ்வமாகவும் ஷட்ஜத்தை யொட்டி வரும் பொழுது அசைவற்று தீர்க்கமாகவும் அமைகிறது. இந்த நிஷாதத்தை சாஸ்திரீய முறையில் ஆராயும் பொழுது ஒரு விசேஷ அம்சம் தெளிவாகிறது.

தார ஷட்ஜத்திலிருந்து ஜாருவுடன் இறங்கும் சுத்த நிஷாதமும் (ஸ்நீ) பஞ்சமத்திலிருந்து இறங்கும் அந்தர காந்தாரமும் (பகா) ஸம இடை வெளியில் உள்ளன. அதாவது சாதாரண காந்தாரம் ($\frac{6}{5}$ frequency) இடை வெளி. இதே 'கரீ' என்றும் மூன்று விதமாக அமையும் படி சாஸ்திரிகளின் உருப்படியில் பார்க்கிறோம். "பண்ட தைத்ய கண்டலா"........என்னும் இடங்களில் இணையான ஸஞ்சாரங்களினால் இந்த ராகம் சிறப்புடன் காணப்படுகிறது. இன்னும் சுத்தமாக சுத்த நிஷாதத்தை

ஸ்நீத பகாக

என்னும் இடத்திலும் நீநிதா

மார்த்தாண்ட நீரஜா க்ஷி என்னும்

இடத்திலும் அழகாக அமைத்திருக்கிறார்.

கல்கடா ராகத்தை யொட்டி கோபால கிருஷ்ண பாரதியாரின் நந்தன் சரித்திரத்தில் துக்கடா என்னும் தலைப்பில்—" நந்தனாரும் வந்தார் வெகு சொந்தமாகவே"—என்று ஒருபாட்டு.

இதில் அங்க முழுதும் நீறு பூசிய

கா ப த ஸா ஸ நீ நீ தா த பா என்னும்

இடத்தில் தீர்க்கமாக சுத்த நிஷாதம் வருகிறது.

ஒரு முறை ஆகாசவாணியில் ராக விளக்கம் என்னும் தலைப்பில் கல்கடா ராகத்தை நான் விளக்கிச் சொல்வதற்கு முன் ஸங்கீத கலாநிதி ஸ்ரீ முடிகொண்டான் வெங்கடராம அய்யர் அவர்களைச் சந்தித்து தியாகராஜரின் கல்கடா உருப்படியிலுள்ள சில விஷயங்களைத் தெரிந்து

கொண்டேன். அவர் கடைசியில் கூறியது. ''கோபாலக்ருஷ்ண பாரதியாரின் துக்கடாவும் சியாமா சாஸ்த்ரிகளின் கல்கடாவும் ஒரே அச்சுதான், ஆனால் தியாகராஜரின் உருப்படியில் ராகஸ்வரூபம் சற்று வேறுபாடாகத் தோன்றுகிறது. ஜண்டஸ்வரப்ரயோகம் அதிகமாக இருப்பதால் அப்படி இருக்கக்கூடும்''.

அடுத்தது சிந்தாமணி ராகம். சாஸ்த்ரிகள் சிந்தாமணி க்ருதியை இயற்றிய சந்தர்ப்பம் அவர் வாழ்க்கையில் ஒரு முக்கிய தினம். ஒரு சமயம் பொப்பிலி கேசவய்யா தஞ்சாவூர் ஸம்ஸ்தானத்திற்கு ஸங்கீத வித்வான்களைச் சந்திக்க வந்தபொழுது அவருடன் போட்டியிட சியாமா சாஸ்திரிகளை வரும்படி அரண்மனையிலிருந்து உத்தரவு வந்தது.

ராஜாங்கத்திற்கோ பிரபுக்களுக்கோ ஸங்கீதத்தைப் பயன் படுத்த அவர் மனம் ஒப்பவில்லை. இருந்தாலும் ஸம்ஸ்தானத்தின் மானத்தைக் காக்கும் பொறுப்பையல்லவா ஏற்றுக்கொள்ளும்படி உத்தரவு வந்தது? சாஸ்திரிகள் மனக்குழப்ப மடைந்து தமது இஷ்டதைவமான பங்காரு காமாக்ஷியின் ஸந்நிதியை அணுகி ''தேவி ப்ரோவ ஸமயமிதே'' என்று சரணகதியடைந்தார். "ரேபுமாபனி ஜெப்பிதே நேவினனு இகதாளனு ஈப்ரொத்து தயஜூபவே" என்று ''நாளைக்கு அபயம் கொடுப்பேன் என்றால் நான் கேட்கமாட்டேன்; இனிப்பொறுக்க மாட்டேன்; இன்றே கருணைபுரிவாய்'' என்று மனம்விட்டு முறையிட்டார். இந்தக்ருதியில் காணப்படும் வக்ரப் பிரயோகங்களும் தாட்டு ஸ்வரபிரயோகங்களும் பக்தரான சாஸ்திரியின் மன நிலையை பிரதிபலிக்கின்றன.

சிந்தாமணி ராகம் 56வது மேளமான ஷண்முகப்பிரியாவில் ஜன்யம். ஷண்முகப்பிரியாவில் அய்யர்வாள் க்ருதி ''வத்தனே வாரு''. தீக்ஷிதர் சாமரம் என்ற பெயருடன் சில வர்ஜ்ய ஸஞ்சாரங்களுடன் இந்த ராகத்தைக் கையாண்டிருக்கிறார்.

ஷண்முகப்ரியா ராகமே பிற்காலத்து வாக்கேயகாரர்களாகிய பட்டணம் சுப்ரமணிய அய்யர், முத்தய்யா பாகவதர். பாபநாசம் சிவன் இவர்களால் பிரஸித்தி யடைந்த ராகம். சமீபகாலமாக இந்த ராகம்-ராகம்-தானம்-பல்லவி என்னும் கட்டத்திற்கு எடுத்துக்கொள்ளும் அளவிற்கு பிராபல்யம் அடைந்திருக்கிறது. ஷண்முகப்பிரியாவின் ஜன்யங்களாகிய வஸுகரீ, பாஷிணீ முதலிய ராகங்களின் ஆரோகணம் காந்தார வர்ஜ்யமாக் கூறப்பட்டிருக்கிறது. இந்தக் கூட்டத்தைச் சேர்ந்த சிந்தாமணியையும் இந்த விதி பாதிக்குமல்லவா? ஆரோகண அவரோகணம். ஸ ரி ஸ - ப ம ப த நி ஸ் - ஸ நி த ப - ம ம ரி க ஸ ரி க ம ப'' வத்தாலும் ஸ ரி ஸ - ப ம பா என்று வைத்துக்கொள்வதே உசிதம்.

ஏன்? நாம் ஸாரங்கா ராகத்தின் ஆரோகணத்தையும் இவ்வாறுகையாளு கிறோம். சிந்தாமணியில் தாட்டு ஸ்வர பிரயோகங்கள் விசேஷம்

ரிப மப ரிகஸா

லோ க ஜனனி ... ... தயலேதா ரீஸ என்னும்

வரும் இடங்களில் சாதாரண காந்தாரத்திலிருந்து ஷட்ஜம் இறங்க வேண்டும்.

அதாவது ரீஸ—என்று சொல்லும் பொழுது ரீ, க ஸ என்றே அமைப்பில் வருகிறது. ஸ்வரத்தை உச்சரிக்கும் பொழுது "காரீஸா" என்று சொன்னாலும் அந்த ரிஷபத்தின் அனுஸ்வரத்தை கவனிக்க வேண்டும். அந்த அனுஸ்வரமான காந்தாரம் ஷட்ஜத்தை ஒட்டியே வரும். இந்த பி ர யோ க த் தை கிருதியின் ஆரம்பத்திலேயே

காரீ ஸாஸ

தேவீ ப்ரோவ வில் பார்க்கிறோம். ரிஷபம் தீர்க்கமாக வந்தும் காந் தாரத்தைத் தொடாமல் ரி நிஸா என்றுவரும்:—

நா-பை-த ய லே தா—; நீ தாஸ-டகாதா—என்ற இடங்களில் இதைக் கவனிக்கலாம்.

சிந்தாமணி ராகத்தில் சதுச்ருதி தைவதம் வரலாமா என்ற பிரச் சனைக்கு என் குரு "இது சாரீர வசதிக் குறைவின் கோளாறினுல் ஏற் பட்ட விளைவு" என்று கூறினர். அதாவது இயற்கையாக சாரீரத்தின் இயல்பு ஆரோகணத்தில் ஸ்வரங்களின் ஸ்தானங்கள் சற்றுக் கூடுதலா கவே ஏற்படும். ஆகவே கொஞ்சம் கட்டுப்பாட்டுடன், நாம் ஸ்வரங்களை அண்டி அவற்றின் ஸ்தானங்களை ஸ்திரப்படுத்திக்கொள்ள வேண்டும். நாம் பிரசாரத்தில் பார்க்கிறோம். ஷண்முகப்பிரியாவில் "வள்ளி நாயகனே" "ஆண்டவனே," "மரிவேரே" என்று பதநிஸ ரீக்ரி— என்று வரும் இடங்களில் சதுச்ருதி தைவதத்துடன் அமைந்து வரு வதைக் கேட்கிறோம். பைரவியில் பிரதி மத்யமம் போல் ஷண்முகப்ரியா தோற்ற மளிக்கிறது. இப்படியல்லாமல் 'பதநித' என்று சுத்த தைவதத்தில் ஸ்திரப்படுத்தி நிஷாதத்தை பிடித்தால் தைவதம் தூக்காமல்வரும். இவ்வாறேதான் சிந்தாமணி கிருதியிலும் ஏற்படு கிறது. ஆகவே ப ம பா த நீ - தாநிஸாஸ்.

ப்ரிய பாம யை யு ன் ன தி என்று சுத்த தைவதத்தைக் கவனித்து வரவேண்டும். சிலர் இந்தக் க்ருதியை சுத்த நிஷாதம், சுத்த மத்யமம்

அந்தர காந்தாரம் இவற்றை அமைத்துப் பாடுகிறார்கள். அதிலும் மத்யமச்ருதியை வைத்துக்கொண்டு இந்த பாடாந்தரத்தைக் கேட்கும் பொழுது ஏதோ light music composition போலத் தோன்றுகிறது. இது சம்பிரதாயத்திற்கு விரோதம். சிந்தாமணி ராகத்திற்கு சாஸ்திரிகள் கிருதிதான் அத்தாட்சி யென்று கூறும்பொழுது இந்த கிருதியின் ஸ்வரூபத்தை மாற்றி பிரபலமாக இருக்கும் பாடாந்தரத்தை நாம் ஆதரிப்பது சரியல்ல.

அடுத்து ஜகன் மோகினி ராகத்தில் 'தயஜூட' என்னும் கிருதியைப் பார்ப்போம்

ப ம கா ரி ஸ ஸ ம க ம பா

தயஜூட ஸமயமிதே — ஆரம்பத்தைக் கவனிக்கும் பொழுது சாஸ்திரிகள் இந்த ராகத்தின் ஆரோகணத்தை ஸ க ம ப நி ஸ என்று ஏற்றுக் கொண்டதாகத் தெரியவில்லை. மேலே கிருதியிலும் 'ஸகமப' என்று ஒரு தடவையாவது வரவில்லை ஸ க மக என்றுதான் அமைக்கப் பட்டிருக்கிறது. அதுவும் ஸ்வராக்ஷர அணியுடன் ஆரம்பித்திருக்கிறார். அனுபல்லவியில் தாரஸ்தாயி யிலும் 'ஜய மொஸகே சங்கரீ' என்ற இடத்திலும் ஸ்காரீஸ என்றும் ''ப்ரஹதம்ப''—என்னும் இடத்தில் ஸக-நிஸ ப நி ம ப என்று வைத்து, ஸ க ம பிரயோகத்தையே விலக்கி யிருப்பதாகக் தோன்றுகிறது,

பரசு, லலிதா முதலிய ராகங்களிலும் இதே ரீதியில் ஆரோகணத்தில் ஸமகம என்றே அமைந்து வருகிறது. முக்கியமாக, ஆரம்பிக்கும் முறையிலேயே இதை உணரலாம்

ஸ மா க மா ஸ மா க மா

'நீலாயதாக்ஷி' 'த்ரிலோகமாதா' — அவரோகணத்தில் பரசு ராகத்தில் பஞ்சமச் சேர்க்கையுடன் தைவதத்தின் பிடிகள் அமைந்து வருகின்றன.

லலிதா ராகத்தில் பஞ்சமம் வர்ஜமாகையால் தைவதம் அதன் ஸ்தானத்திலேயே காணப்படுகிறது. '' சால நின்னு—நெர '' என்று ஆதார ஷட்ஜத்திற்கு வந்த பிறகும்—''பக்த கல்பகலத'' என்பதை 'கா மா தா நீ த மா' என்று வராமல் ''ஸா நீ த நீ த மா'' என்ற அமைப்பைப் பார்க்கும் பொழுது 'ஸ ம க ம' என்பதே ஆரோகணத்திற்கு உசித மெனக் காணப்படுகிறது.

கர்நாடக காபி ராகத்தின் ஆரோகணம் ஸம்பூர்ணம் என்று சில ருடைய அபிப்பிராயம். சாஸ்த்ரிகள் ''அகிலாண்டேச்வரி'' என்னும் கிருதியில் 'ரீ மா பா நீ ரி ஸ ரி' என்று ஆரம்பிக்கிருர். அவரோகத்தில் ''துருஸுக'' என்று வரும் பொழுது ''நிநிபகா'' என்றே 'ஸநிதநிபதா' என்றே அமைந்திருக்கிறது. கர்நாடக காபி ராகம் உபாங்கம். ஆனல் அந்தர காந்தார அமைப்புடன் சரணத்தில் ''மாணிக்யமய'' என்னும் இடத்தில் ஸ்புரிதமாக 'மாமாம' என்று அமையும் பொழுது அந்தரகாந்தாரம் ஒலிப்பது இந்த ராகத்தில் அனுமதிக்கலாம் என்று என் குரு சொல்லியிருக்கிருர்.

கௌளிபந்து ராகத்தில் மத்யமம் சர்ச்சைக்கும் இடம் கொடுக்கும்- இதில் உருப்படிகளில் சில பகுதிகளை வாசிக்கிறேன்.

கருணாநிதியாகிய காமாக்ஷி—சரணங்கள். ஜன ரஞ்சனியில் 'நன்னுப்ரோவ ராதா'. ஒரு மத்யம கால கிருதி-சரணத்தில் விச்ராந்தியுடன் 'ச்யாம க்ருஷ்ண ஸஹோதரி''—இதன் அமைப்பிலேயே த்ரிபுட தாளத்திற்கும் சாபு தாளத்திற்கும் உள்ள இயற்கை வித்தியாசங்களைப் பார்க்கலாம்.

பொதுவாக சாஸ்திரிகளின் உருப்படிகளில் சங்கதிகள் கிடையா. அப்படி இருந்தாலும் கணக்குடன் இரண்டு மூன்று அமைந்து வரும். அய்யர்வாள் அர்த்த பாவத்தை வெளிப்படுத்திக் காட்டுவதற்கும், ராக வளர்ச்சியை Simple to complex என்ற முறையில் நிலைப்பதற்கும் அடுக் கடுக்கான சங்கதிகளை அமைத்துள்ளார், தீக்ஷிதர் ராக விஸ்தாரிப்பையே பிரதானமாக அமைத்து பல்லவியை ஒருவாறு அமைத்தால் அதற்கு ஏற்ற விச்ராந்தியுடன் அனுபல்லவியின் எடுப்பு முதலியவைகளை இயற்றி. இன்னும் சரணத்தில் ஒரு meticulous procedure உடன் ஒவ்வொரு கண்டிகையையும் ஒரு கட்டமாக வைத்து ராக கோபுரத்தை எழுப்பியிருக்கிருர். சாஸ்திரிகள் ஒரு ராகத்தை ஆரம்பித்தால், முடிக்கும் வரை நிறுத்த முடியாதபடி அந்த ராகத்தில் தோன்றும் அபிப்பிராயங்களை எல்லாம் சுழல் போல நிரப்பி அளிக்கிருர்.

சாஸ்திரிகளின் ஸ்வரஜதிகளின் ராகங்களைப்பற்றிப் பொதுவான சில அம்சங்களைச் சொல்ல விரும்புகிறேன். முதலாவது ஒரு ராக ஆலாபன பத்ததியை அறிந்து கொள்கிருேம். பல விதமான முக்தாயிகளுடன் எடுப்புக்களைப் பார்க்கிருேம். ராகவளர்ச்சியில் ஸஞ்சாரங்கள் ஒதுக்கல் செதுக்கல்களுடன் அமையும் பொழுதே ராகவடிவங்களின் சௌந்தரியத்தைக் காண்கிருேம். இன்னும் குறிப்பாகச் சொன்னல், மந்த்ர-ஸ்தாயி ஸஞ்சாரத்தின் முக்யத்துவத்தைப் பார்க்கிருேம். வாழ்க்கையில்

எவ்வாறு 'restraint' என்பதால் ஒரு ஸாத்வீக வழிபாட்டை நாம் பின் பற்ற முடியுமோ அவ்வாறே ஸங்கீதத்தில் இந்த மந்த்ரஸ்தாயி ஸாதகத்தினுல் ஓர் ஆழ்ந்த தன்மையை அடைகிறோம், வாய்ப்பாட்டானுலும் சரி, வாத்தியமானுலும் சரி இந்த பக்குவம் மந்த்ரஸ்தாயி அனுபவத்தினுல் ஏற்படுகிறது. மந்த்ர ஸ்தாயியில் ஆரம்பிக்கும் இந்த உண்மையை சாஸ்திரிகளின் மூன்று ஸ்வரஜதிகளிலும் காண்கிறோம். ராகத்தின் பூரிப்பை ஒவ்வொரு ஸ்வரப்பகுதியைச் சொல்லி சாகித்யங்களைச் சொல்லும் பொழுது ஸ்வரக்கோவைகளின் வித்தியாசங்களினுலும் உணர முடிகிறது.

ஸ்வரஜதியின் அமைப்பைப் பார்க்கும் பொழுது, அதாவது, ஒவ்வொரு ஸ்வரப்பகுதி, ஸாஹித்யப் பகுதியில் அமையும் பொழுது, ஒவ்வொரு ஸ்வரத்திற்கு ஓர் அக்ஷரம் வரும். நீண்ட எழுத்துக்களுக்குப் பெரும்பாலும் தீர்க்க - ஸ்வரங்களும், குறுகிய எழுத்துக்களுக்குக் குறில் ஸ்வரங்களும் அமைந்துவரும். இந்த அம்சத்தைப் பார்க்கும் பொழுது எவ்வாறு ராக விஸ்தாரிப்பில் ரஞ்சகம் ஏற்படுமென்ற ஸந்தேகம் தோன்றலாம். இசைக்குறை நேர்ந்து விடுமோ என்ற பயமும் உண்டாகும். ஆனுல், ஸ்வரஜதி என்ற உருப்படிக்கு உன்னத ஸ்தானம் அளித்த சியாமா சாஸ்திரிகள் ராக வளர்ச்சியை அடிப்படியாக வைத்து பக்தி பாவம் ததும்பும் பதங்களை லயபூரிதமான ஸ்வர அடுக்குகளில் குழைவு, நெளிவு பொருந்திய அமைப்புக்களில் இயற்றியிருப்பதால். இக்குறை அதாவது ஒரே அக்ஷரமயமான ஸாஹித்யத்தினுல் விளையக் கூடிய இசைக்குறை சிறிதேனும் காணப்படவில்லை.

ஸ்வரஜதியின் அமைப்பைச் சிறிய பிம்பமாக சாஸ்திரிகள் கிருதிகளில் ஸ்வர ஸாஹித்யம் என்ற ஒரு உப அங்கமாக அமைந்திருக்கிருர். இதில் அனுபல்லவியைத் தொடர்ந்து ஸ்வரப்பகுதியும், சரணத்தைத் தொடர்ந்து ஸாஹித்யப் பகுதியும் வரும். ராக வளர்ச்சிக்குச் சிகரமாக எவ்வாறு தீக்ஷிதர் தமது கிருதிகளில் மத்யம கால ஸாஹித்யங்களை இயற்றியுள்ளாரோ அவ்வாறே சாஸ்திரிகளின் ஸ்வரசாஹித்ய அமைப்புக்கள் ஒரு விருவிருப்புடன் ராக விஸ்தரிப்புக்கு ஒரு சிகரம்போல் அமைகின்றன.

நீமஹிமலு	...	...	நின்னே நம்மி (தோடி)
ஸரோஜநயன	...	...	துருஸுக (ஸாவேரி)
மாதவாதி	...	...	மாயம்மா (நாடகுறிஞ்சி)
நாமனவிவினு	...	...	காமாக்ஷி (வராளி)

சில கிருதிகளின் பகுதிகளிலும் இந்த ஸ்வர ஸாஹித்ய அமைப்பு காணப்படுகிறது. இது லயவின்யாஸ முறையில் அமைந்துள்ளது
ரீ ஸ் நி ப ம ஸ் நி ப ம ரி - நி ப ம ரி ஸ
நீ ப த மே நெரநம்மிதே
ப்ருஹந்நாயகி
(மத்யமாவதி) இதில் திச்ர மட்ய தாளத்தில் அமைந்துவரும். முதலில் 6 அக்ஷரம் தொடர்ந்து 2, 5. இதே அமைப்பில் மேலே இரண்டு சரணங்களும் மகுடம் வைப்பதென்ருல் இரண்டு முறை வைப்பதும் உண்டு, மூன்று முறைதான் இருக்க வேண்டு மென்ற அவசிய மில்லை என்பதை பல இடங்களில் சாஸ்திரிகள் காட்டியிருக்கிருர்.

லம சம்பந்தமான ஈடுபாடுகளில் சாஸ்திரிகள் ராகத்திற்கோ, ஸாஹித்யத்திற்கோ ஒரு பங்கமும், ஏற்படாமல் கையாண்டிருக்கும் முறையை நாம் ரசிக்கமேண்டும். லய வேலைப்பாடுகள் ராகபாவத்தில் பின்னிக்கிடக்கின்றன. ''ஏமனி'' - தோடி கிருதியில் கார்வைகளை கவனித்தோமானுல் ஆரம்பிக்கும்பொழுது ஷட்ஜத்தின் கார்வை மிச்ரம்; அடுத்த கார்வை கண்டம்; தொடர்ந்து ஆவர்த்தமான முடிவில் திச்ர மகுடம். அடுத்த ஆவர்த்தனத்தில் ஆரம்பகார்வை முன் வந்ததுபோல் மிச்ரம். கடைசியிலும் மிச்ரம். இவைகளல்லாம். பிகுவுடன் ராக பூர்த்தி யுடன் அமைப்பதால் தான் சாஸ்திரிகளின் உருப்படிகளில் ராகமும் தாள மும் ஐக்கிய பாவம் அடைவதைக் காண்கிருேம். ஒரு பதத்தை அதற்குத் தக்க ஜாதியில் அமைப்பதே சிகரமாக காணப்படுகிறது. ''பங்காரு காமாக்ஷி'' என்று பேகட கிருதியில் நி நி த - த த ப–ம க ம ரி என்றும் நீ த ப ம கா ம ரி வரும் சில இடங்களில் இந்த அக்ஷரங்கள் இரண்டு கண்டங்கள் அமையும். கல்யாணி வர்ணத்திலும் இந்த அமைப்பைப் பார்க்கலாம். (இதில் சில பகுதிகளை வாசிக்கிறேன்) இன்னும் ஓர் அம்சத்தை விளக்கி எனது உரையை முடித்துக் கொள்கிறேன். சாஸ் திரிகளின் சௌககால கிருதிகளில் ராகத்தில் காணப்படும் விச்ராந்தியை நாம் அனுபவிக்கிருேம்.

சங்கராபரணத்தில் ... ... சரணம் (தேவீ)
கா மா பா
பா லா ... ... நீவேகதியனி
சாலா ... ... திவ்யாம்பா
புன்னுக வராளியில்
''என்னேரமும்''—அனுபல்லவி
''சொந்த மைந்தன் நான் அல்லவோ''

குழந்தையுள்ளத்துடனும் உரிமையுடனும் அம்பிகையின் அருளை நாடி, ஸங்கீத அம்சங்களைப் பரிபூர்ணமாகக் கையாண்டு இசை வடிவங் களாகிய பொக்கிஷத்தை நமக்கு அளித்திருக்கிருர் சியாமா சாஸ் திரிகள்.

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எனது குருநாதர்
வீணை கிருஷ்ணமாசாரியார்

G. CHENNAMMA

ஐம்பது ஆண்டுகளுக்கு முன், சங்கீதத்தின் மும்மணிகளாகத் திகழ்ந்தவர்கள், திரு. டைகர் வரதாசாரியார், திரு. கே. வி. ஸ்ரீநிவாச ஐயங்கார், திரு. வீணை கிருஷ்ணமாசாரியார் ஆகியோர் ஆவர். இவர்களுள் இளையவரான திரு. கிருஷ்ணமாசாரியார், எனது குருநாதரும், சிறந்த மேதையும் ஆவார். ஸ்ரீ ராமபிரானிடம் அளவிலா பக்தி கொண்டவர். பூர்வ பாப கர்மத்தினாலோ ஏனோ, சாதுவான இவரை நடக்கும் சக்தியற்றவராக ஆக்கிக் கடவுள் சோதித்து விட்டார். தம் கிருதிகளில் இவர் தம் மனத்திலுள்ள குறைகளைச் சொல்லிச் சொல்லி இறைவனிடம் வேண்டியதும் உண்டு. சில சமயங்களில் இகழ்ந்ததும் உண்டு. ''நாதா! நான் உன்னை எவ்வளவு வேண்டியும் நீ என்னைத் திரும்பிக்கூடப் பாராமல் இருக்கிறாயே? இது நீதியா? உன்னை தீனதயாளன் என்றும் கஜேந்திரனுக்கு ஓடிச்சென்று மோட்சம் கொடுத்தவன் என்றும் கூறுகிறார்களே? இவை யாவும் உண்மையா என்ற ஐயம் எனக்கு உண்டாகிறது. உலகத்தைக் காப்பவனாகிய நீ இவ்வாறு செய்யலாமா? பாரபட்சம் எதற்காக? என்று கதறியிருக்கிறார்.

நானூறுக்கும் மேற்பட்ட கிருதிகளை இயற்றியிருக்கும் இம்மேதை பிறந்தது தமிழ்நாடு. வாழ்ந்தது கர்நாடகம். இயற்றிய கிருதிகளோ தெலுங்கு நடையில். இது ஒரு விந்தையாகும். வீணை கிருஷ்ணமாசாரியார் என்றே அழைக்கப்பெற்ற இவர், வீணை வாசிப்பதில் வல்லவர். வாய்ப்பாட்டும் வீணையில் பேசும் கமகம் போன்றே கனரஞ்சகமாகப் பாடுவார். இதைத்தவிர நாகஸ்வரம், குழல், மிருதங்கம், டோல் முதலான வாத்தியங்களையும் நன்று கற்றுக் கையாண்டவர். நடன சாத்திரத்திலும் நிபுணர், இவருக்கு அநேக சீடர்கள் உண்டு. தம்முடைய சீடர்களுக்காகவே பிரத்தியேகமாக ஜதிஸ்வரங்கள், வர்ணங்கள், பதவர்ணம், மத்யம விளம்ப கால கிருதிகள், மணிப்ரவாள கீர்த்தனை, ஜாவளி, தில்லானாக்கள், தேவர் நாமம் இவைகளை ஏராளமாக இயற்றியிருக்கிறார். பத்மபுரி வரதா, வேமன்னா, பாண்டு ரங்கா, ரங்கா, திருவேங்கட வரதா, வசந்த புரீசா, சிதம்பர தில்லை நடராஜா, முதலியன இவரது அங்கிதங்கள். ஹிந்துஸ்தானி அசாவரி, ஹிந்துஸ்தானி பைரவி, பீலு, கேதார், தேஷ், ஹமீர், பாகேஸ்வரி, ஜோகியா ஆகிய ராகங்களை மிக அழகாகப் பயன்படுத்தியிருக்கிறார். கண்டம், மிச்ர, திச்ரசாபு, திச்ர நடை, திச்ர ஏகம், த்ரிதால் முதலிய தாளங்களை அதிகமாகக் கையாண்டிருக்கிறார். வீணை மேதையானதால் வீணையில் பேசும் அரிய நுட்பங்களைப் பாடியும் காட்டுவார். இவர் தெய்வத்தை சில சமயங்கள் இகழ்ந்து பாடியிருந்தாலும் மறு கணமே, ''உன்னை

விட்டால் எனக்கு கதியேது ? தாய் தன் சேயை மறக்கலாகுமா? என்னை உன் கடைக்கண்ணுல் பார்,'' என்று வேண்டி சரணடைந்திருக்கிருர். பால பாடத்திற்காக அநேக ரக்தி ராகங்களில் இவர் ஸ்வரஜதைகளைச் செய்துள்ளார். நான் இப்போது பாடும் கல்யாணி ராக ஸ்வரஜதை, முக்கியமாக வீணை கமகங்களுக்கும், நடனத்திற்கும் ஏற்றவாறு அமைந்துள்ளது, முப்பதிற்கும் மேற்பட்ட வர்ணங்களை இயற்றியிருக்கும் இவர் மிகப்பழமையான சம்பூர்ண சரணவழி முறையைக் கையாண்டிருக்கிருர். எத்துகடை ஸ்வரங்களைப் பாடி இறுதி ஸ்வரமான சம்பூர்ண சரணத்தை மூன்று ஆவர்த்தனமாகப் பாடி, சிட்டைஸ்வரத்தை மறுபடியும் பாடி, பல்லவி பாடும் பூர்வ சம்பிரதாயம் இப்பொழுது மறைந்து விட்டதே என்று வருத்தப்படுவார்.

பேகடை ராகத்தில் நிஷாதத்தை வர்ஜம் செய்து, 'ஸஸதப' பிரயோகத்தை வைத்தே ஒரு அடதாள வர்ணத்தை இயற்றியிருக்கிருர்.

சில காலம் மைசூரில் இருந்த இவரை அப்போது அரசாண்ட ஸ்ரீ கிருஷ்ண ராஜ உடையார் பெயரில் ஒரு கிருதி செய்யுமாறு ஒரு பிரமுகர் வேண்ட, தமக்கு அவ்வளவாக விருப்பம் இல்லாவிட்டாலும் கரஹரப்ரியா ராகத்தில் ஒரு பதவர்ணம் இயற்றினர். இதைக் கேட்டு மகிழ்ச்சியடைந்த மகாராஜா இவரை ஆஸ்தானத்தில் கச்சேரி செய்யுமாறு வேண்டினர். ஆனல் இவரது உடல் நிலை அதற்கு இடம் தரவில்லை.

கிருதிகளுள் இவர் செய்த முதல் கிருதி சாமா ராகத்தில்''கருணுகர' என்று துவங்கும் கிருதி. குழந்தைகட்கு சுலபமாக பாடம் செய்யும் முறையில் விநாயகதுதி, ஈஸ்வரதுதி, கிருஷ்ணதுதி, குருதுதி கிருதிகளை இயற்றினர். குறிப்பிட்ட சங்கதிகளை மட்டும் பிரயோகித்து, முக்கால் எடுப்பு, அரை எடுப்பு வைத்து, கண்டசாபு முதலான தாளங்களில் லய ஞானம் உண்டாகும் படி சில கிருதிகளை இயற்றியிருக்கிருர். உதாரணமாக கணுதிபதே, ஸதானந்த ஸ்வரூபா, ஆகியவற்றைக் கூறலாம்.

ஒரு சமயம் இவருக்கு உடல் நோய் அதிகமாக இருந்தபடியால் பூர்வி கல்யாணி ராகத்தில் ''இகனு நேநே மாத்ர மீகஷ்ட பட ஜால'' 'ஏ வேமன்ன ! என் கஷ்டத்தை நிவர்த்தி செய். இல்லாவிடில் உன் பாதார விந்தத்தில் என்னை ஏற்றுக்கொள்' என்று கதறியிருக்கிருர்.

நடபைரவி ராகத்தில் ஜன்யமாய் ஆரோகண அவரோகணத்தில் ரிஷபம் வர்ஜம் செய்து ஷாடவ ராகமாய், 'திவ்ய மாலதி' என்னும் ராகத்தைக் கண்டுபிடித்து ''பநுல மானி'' என்னும் கிருதியை இயற்றியுள்ளார்.

''நீ மனசு கரக தேடி'' என்னும் கதனகுதூகல ராகத்தின் கிருதியில் ''ஏ ராமா! நீயே மனிதனுய்ப் பிறந்து கர்ம பலன்களை அனுபவிக்கவில்லையா? மாயாவி ராவணன் சீதா பிராட்டியையே அபகரிக்கவில்லையா? ஜானகியையே இந்த விதி விடவில்லை என்ருல் நான் எம் மாத்திரம்? என்று தமக்குத்தாமே ஆறுதல் கூறிக் கொண்டிருக்கிருர்.

பெங்களூருக்கு அருகில் உள்ள ஸ்ரீ வல்லபராய ஸ்வாமியின் பெயரில், ''ஸ்ரீ வல்லபராய ஸ்ரீ வெங்கடேஸ்வரா'' என்னும் கிருதியைச் செய்து 'தீய சக்திகளைத் தடுத்து எங்களைக் காப்பாயாக' என்று கலியுகத்தின் கண்கண்ட தெய்வமான ஸ்ரீநிவாசனைப் பிரார்த்திக்கிருர்.

நாகஸ்வராளி ராகத்தில் மனத்தை உருக்கும் ஒரு கிருதியைச் செய்திருக்கிருர். தம் உடல் நோயைப்பற்றி மக்கள் பலவிதமாகப் பேசுவதைக் கேட்டு, ''ஏவேமன்னு! நானுக இந்த ஜென்மத்தைக் கேட்டேனு? நீயாக இந்த உடலை இப்படி அளித்து என்னைத் துன்புறுத்துவது அநியாயம் அல்லவா? உனக்கு நியாயம், அநியாயமே கிடையாதா? ''நேநுக நீ ஜென்ம மெத்தி வச்சிதி நேமி? நன்னிட்லு பாதிஞ் சுன்னதி ஏடி தெய்வமோ? '' என்று கேட்டிருக்கிருர்.

''பஞ்சாயுததர'' என்னும் சங்கராபரண ராக கிருதி ஒரு அப்பியாச கீர்த்தனமாய் விளங்குகிறது. இது சாரீராப்யாசம், தாளக்கட்டு, அகார சாதனை, கமகம் இவைகளைப் போதிக்கும் ஒரு தனிச் சிறப்புற்ற கிருதியாகும்.

ஹம்சத்வனி ராகத்தில் விளம்பகால கிருதிகள் காண்பது அரிது. குருநாதர் ''ராக்ஷஸ கானமு'' என்னும் விளம்பகால கிருதியில், 'மதுர கானம் செய்து பரமாத்மனைச் சேரவேண்டும்; வித்யா குரு சர்வ சிரேஷ்டனுக இருக்க வேண்டும்,' என்று பாடுகிருர்.

ஷண்முகப்ரியா ராகத்தின் ''நடசி நயோதிகி'' என்னும் கிருதி ஒரு வித்வத் பூர்ணமான லய கட்டுப்பாடுடைய கிருதி. 'கடலில் சேதுவைக் கட்டி சீதாபிராட்டியைக் காப்பாற்ற விரைந்தாயே! நான் இவ்வளவு வேண்டியும் காப்பாற்றத் தாமதமேன்?'' என்று வினவுகிருர்.

சத்காரியம் செய்தும் தம்மை இன்னும் காப்பாற்ற ராமன் வராத தால் மனம் நொந்து, தீயவர்கள் சந்தோஷமாக இருக்க, தர்மாத்மாக் கள் தரித்திர தேவதையைத் தழுவி இருக்கிறுர்களே ! இதன் மர்மம் என்ன? ''கர்ம ஸம்பவ மைன ஜன்ம மிதனி ஜனுலு ஸம்மதிஞ்சின மாடஸரியேமி வேமன்ஞ''? என்று தனது தோடி ராக கிருதியில் பாடி 'இதன் மர்மத்தைத் தெரிவிப்பாயாக', என்கிருர்,

''வேரெகதி லேதனி நின்னு நம்மி வேஸாரிதினய ஸ்ரீராமா'' என்னும் வசந்தராக கிருதியில் ''ஏ ராமா! நீ எத்தனை பெரியவனுனுலும் பேச வாயில்லாதவன். நான் கேட்கும் கேள்விகளுக்கு பதில் சொல்லத் தெரியாதவன். கடலில் எத்தனை நீர் இருந்தால் என்ன? பருக முடியுமா? மேலிருக்கும் மேகத்தை நம்பி உட்கார்ந்திருக்கும் பட்சியின் கதிதான் என் கதியும்'' என்கிருர்.

தாம் அசையக்கூட முடியாமல் இருந்த நிலையில் 'நடபைரவி' ராகத் தில் ''ஏ பாபமுனு சேஸிநந்துகை நாகிபுடு ஈபாடி ஜன்மமுனு இச்சிதிவோ ராமா'' என்று வேதனையடைந்து பாடியுள்ளார்.

சிலர், சங்கீதம் சோறு போடுமா? என்று இகழ்ந்து பேசிய போது ''சங்கீத வித்யகு ஸரியைனதியு நாம சங்கீர்த்த நம்பு நகு ஸமகீதியும் கலதே'' என்று பாடியிருக்கிருர்.

28ம் மேளம் ஹரி காம்போதியில் ஜன்யமாய், நிஷாதம் வர்ஜம் செய்து ஷாடவ ராகமாக ''சுத்த காம்போதி'' என்னும் ராகத்தைக் கண்டு பிடித்து ''இனகுலோத்தம'' என்னும் க்ருதியைப்பாடி இருக் கிருர். 'பாபாத்முல பாவன ஜேயு'' என்னும் சுத்த சாவேரி ராக கிருதி யில் ''ராமா! 'பாப ஆத்மாக்களை பாவனம் செய்பவன்' என்று உன்னைச் சொல்கிருர்களே! அப்படியென்ருல் என்னை பாபாத்மா என்றே ஏற்றுக் கொள்'' என்கிருர்.

28ம் மேளத்தில் ஜன்யமாய் பாஷாங்க ராகமாய் விளங்கும் ஹரிகே தார ராகத்தின் கிருதியில், (தன்னைக் கதியற்றவன் என்று பணிவிடை செய்பவர்கள் நினைத்துக் கூறியதைக் கேட்டுத் தவழ்ந்தே பூஜையறைக் குச் சென்று) மனம் வருந்திக் கதறுகிருர்.

த்வி அன்ய ஸ்வர பாஷாங்க ராகமாய் விளங்கும் சாயாலக கமாஸ் ராகத்தில், ''நேநே மபராதமு ஜேஸிதிரா'' என்னும் கிருதியை இயற்றி யிருக்கிருர். இதைப்பாடிய சந்தர்ப்பம் மிகவும் வருத்தம் தரக்கூடியதாக

இருந்நது. ஒரு முறை நாள் முழுவதும் இவர் நினைவில்லாமல் இருந்தார். அடுத்த நாள் அவரது சகோதரர் திரு. டைகர் வரதாசாரியார் வந்தபொழுது அவர் தமது சகோதரர் முன்னால் இந்த கிருதியைப் பாடினார். சகோதரர் தமது தம்பியின் நிலையைக் கண்டு மிகவும் கலங்கி விட்டார். இந்த கிருதியின் பொருள், 'ஏ பத்ம புரீசா! நான் என்ன தவறு செய்தேன் என்று இப்படி துன்பத்தின் மேல் துன்பம் கொடுக்கிறாய்? ஒன்றா இரண்டா! உனக்கு இரக்கமே கிடையாதா? இது தருமமா? உன் நாமத்தை எப்பொழுதும் உச்சரிக்கும் என் நா செய்த பாவமா அல்லது தவறா?'' என்பதாகும்.

கரஹரப்ரியா ராகத்தில் ''அஹிம்சா'' தத்துவத்தைப் புகுத்தி மற்றொரு கிருதியை செய்திருக்கிறார், ''உன் கோரோஜனை, கேசரி, மற்றும் நீ உடுத்தும் பீதாம்பரம், இவற்றிற்காக எத்தனை பசுக்களையும், கேசரி விலங்குகளையும், பட்டுப் புழுக்களையும் கொல்கிறார்கள். ஏ! திருப்பதி வேங்கடேசா! இது உனக்கு சரி என்று தோன்றுகிறதா?'' என்கிறார். மறுகணமே இப்படி தெய்வத்தை இகழலாமா என்று தோன்றி, ''எனது பாக்கியமே பாக்கியம்'' என்னும் தமிழ் கிருதியை அமீர் கல்யாணி ராகத்தில் இயற்றி, ''உன்னை நினைத்தாலே எனக்கு ஓர் ஆனந்தம் உண்டாகிறது. வானர சிரேஷ்டனுக்கும், தபஸ்விகளுக்கும், தினந்தோறும் பிரார்த்திக்கும் பக்தர்களுக்கும், வள்ளல்களுக்கும் கிடைக்காத வனமாலி பாண்டு ரங்கனின் அருளைப் பெற்றிருக்கும் எனது பாக்கியமே பாக்கியம்'' என்று கூறுகிறார்.

''ஸரயு நதியிலே'' என்னும் கேதார ராக கிருதியில் ''பரகதிக்காக நான் உன்னை அண்டினால் நீ என்னிடமிருந்து விலகி ஸரயு நதியில் ஐக்கியமானாயா?'' என்கிறார்.

மணிப்ரவாளத்தில் இயற்றியிருக்கும் ''ஆயா த்வாரகா நாதா,'' என்னும் கிருதி ஒரு பொக்கிஷம்.

ஐ.ஏ.எஸ். படித்துக் கொண்டிருந்த ஒருவன் பணத்திற்காக அழகற்ற பெண்ணொருத்தியை மணந்து, மிக அழகாக இருந்த படித்த பெண்ணை மணக்க மறுத்தான். அப்போது ஹிந்துஸ்தானி கேதார் ராகத்தில், ''வெதகி வெதகி தெச்சின நீ ரதி நெந்தனி வர்ணிந்துரா,'' என்று ஒரு ஜாவளியைப் பாடினார்.

திரு. சி. ராஜகோபாலாசாரியார் பெங்களூர் வந்த சமயத்தில், ''ரா ரா ஸ்ரீ ராஜகோபாலஸ்வாமி'' என்னும் ஜாவளியை இயற்றினர்.

சிலர் குருநாதரிடம் சங்கீத விஷயமாய் வாக்கு வாதம் செய்ய வருவர். அவர்கள் எல்லா ஜாவளிகளையும் பெண்ணை மையமாகக் கொண்டே ஏன் இயற்றியிருக்கிறீர்கள்''என்று கேட்க ''இந்து வதன'' என்னும் பூப் கல்யாண் ராக ஜாவளியை அக்கணமே இயற்றி, எங் களுக்குப் பாடமும் செய்வித்தார்.

மிகவும் ஆசாரமாயிருந்த ஒரு சிஷ்யையின் மாமியார், அவளைக் காலையிலிருந்து பட்டினி போட்டு வேலைகளை யெல்லாம் செய்ய வைத்து, வீணைப் பாடத்திற்கு அனுப்புவாள். அவளுக்கு குருநாதர் பழமும் தேனீரும் அளிப்பார். அவள் நிலையை நினைத்து, மோகன ராகத்தில், ''இதி ஏடி ஈதி பாதலே ஓ செலியரோ, ஈ மகனிதோ நீ லாகெந்த காலம் கடபுதுநே'' என்று ஒரு ஜாவளியைப் பாடியிருக்கிறுர்.

சனிக்கிழமைகளில் குருநாதரின் பள்ளியான, 'ஆர்ய கான வித்யா லயத்திற்கு' விடுமுறை. ஆனுல் சில சீடர்களுக்கு மட்டும் விசேஷ பாடங் களைக் கற்பிப்பார். அன்று ஒரு நாள் நாங்கள் சென்றிருந்தோம். குரு நாதரின் அறை பூட்டியிருந்தது. சமையல் செய்பவனைக் காணவில்லை. சமையலறைக் குள்ளிருந்து துயரமான குரலொன்று கேட்டது. நாங்கள் பயந்து கொண்டே கதவைத் திறக்க, குருநாதர் கண்களில் நீர் வழிய, ''ஆரித்த ரேனு எனகே, நீ நல்லதே வேமன்ஞ'' என்று ஹிந்துஸ் தானி அசாவரி ராகத்தில் ஒரு தேவர் நாமத்தை மனமுருகப் பாடிக் கொண்டிருந்தார். 104° காய்ச்சல். தம் நினைவே இல்லாமல் பாடிக் கொண்டிருந்தார். டாக்டரை அழைத்து வந்து அவருக்கு மருத்துவ உதவி அளிக்கச் செய்தோம். அவர் பாடிய அந்தப் பாடலை நாங்கள் அப்படியே எழுதிக் கொண்டோம். டைகர் அவர்கள் வந்து தம்பியின் இந்நிலையைக் கண்டு, அவரை அணைத்துக்கொண்டு கலங்கினர். ''கண்ணு! உன் உடல்நிலை இவ்வளவு மோசமாக இருக்கிறதே. எனக்கு தந்தி கொடுக்கக் கூடாதா? உன் வயிற்றில் உள்ள வித்தையை எல்லாம் உனக்கு பிரியமான சீடர்களுக்கு சொல்லிக்கொடு. என் பாணியை இது வரை யாரும் பின்பற்றவில்லை. உன் செயல் மகத்துவம் வாய்ந்தது. ஜன்ஜூடி ஒரு தம்பிடி ராகம். அதில் எத்தகைய ஒரு சஞ்சாரபாவத்தை நீ புகட்டியிருக்கிறுய்? நீ ஒரு மேதை!'' என்று புகழ்ந்து, ''இந்த நயம் எனக்கு வராது. உன் மனம் மிகவும் மிருதுவானது. கடவுள் உன்னை மிகவும் சோதிக்கிறுர், கடவுளே ! உன் லீலையைப் பாமரர்

களால் அறிந்து கொள்ள இயலாது,'' என்ருர். தன் கையால் தம்பியைத் தழுவி அவருக்கு மருந்து கொடுத்தார். அப்பொழுது குருநாதர், ''அண்ணு ! இந்த வலி எனக்குப் பொறுக்கவில்லே. உன் கையால் கொஞ்சம் நஞ்சு கொடுத்தாயாஞல் புண்ணியமுண்டு. நான் இந்த நோயிலிருந்து நிரந்தரமாக விடுபட்டு விடுவேன்,'' என்ருர். இதைக் கேட்ட டைகர் அவர்கள் உள்ளுக்குள் துயரமடைந்தாலும் வெளியில் சிரித்து ' உனக்கென்ன பைத்தியமா ? இவ்வாறு கடவுளே நினேக்கும் ஞானம் உனக்கு இருப்பதை நீ மறந்து விட்டாயா ? உனக்கு மறுபிறவியே இல்லே. இவ்வாறு இனியொரு முறை நீ பேசுவது முறையல்ல,'' என்று சொல்லி குருநாதரை நன்கு பார்த்துக் கொள்ளுமாறு எங்களுக்குக் கட்டளேயிட்டுவிட்டு சென்னேக்குப் புறப்பட்டுச் சென்ருர்:

குருநாதர் சில தில்லாஞக்களேயும் ஒரு தராஞவையும் இயற்றியிருக்கிருர். இவ்வாறு சாதுவும், மேதையும், பக்தருமான எனது குருநாதரின் கிருதிகளேப்பாடியும் அதை விவரித்தும் சொல்ல எனக்கு வாய்ப்பளித்த சென்னே மியூசிக் அகாடமி அங்கத்தினர்களுக்கு நான் எனது நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

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BOOK REVIEWS

UTTUKADU VENKATA SUBBAYYAR'S NAVAVARANA KIRTANAS: With a biography in English by Prof. K. R. Rajagopalan and text and notation in Tamil script By Nidamangalam Krishnamurti Bhagavatar. Department of Statistics, Madras Christian College, Tambaram, Madras 600 059. Price not indicated.

— *(◦)* —

This is a cyclostyled compilation of eleven Navāvarana kirtanas in Sanskrit of Uttukadu Venkata Subbayyar with notation prepared by Nidamangalam Krishnamurti Bhagavatar. The correct date of the Uttukadu composer is not known but he is stated to have lived during the time of ruler Pratāpasimha of Tanjore (regnal years 1739-1763 A.D.) He is not mentioned either in the 'Karunāmrita Sāgaram' of Abraham Panditar or in the 'Sangita Sampradāya Pradarsini' of Subbarāma Dikshitar. Dr. Gift Siromoney has rightly pointed out in his foreword that 'either the composer was not well-known at the beginning of this century or some of the songs attributed to him could belong to other composers of the same name'. Strangely enough, the tenth song in the series commences with the words 'Guru guha jananī'.

Venkatasubbayar's songs in Sanskrit and Tamil have now become fairly well-known mainly through the efforts of his sixth generation descendent Nīdāmangalam Krishnamūrti Bhāgavatar. He and other members of the family gave demonstrations of these songs at the Music Academy in 1955, 1960 and 1963. Prominent musicians, who were present there, were unanimous in their opinion that the *sāhitya* and the musical setting of the songs were excellent. Some of the kirtanas are in rare ragas like Amara Kalyāni, Velāvali, Deepara, Kannada Māruva and Kuntalasri, including one in the Pann Puranirmai; the ten talas employed include a rare one, Sankīrna Mathya. Most of the kirtanas are on Krishna and are replete with Sollukattu passages which are a part of the dancer's

repertoire. Krishnamurti Bhagavatar is stated to have preserved the musical score of the kirtanas in an unusual linear wave-like notation two samples of which are given in the book.

The eleven āvarana kirtanas printed with notation include a dhyāna sloka and a phalasruti or benediction, all in praise of the Devi who is worshipped in the different chakras. The names of the Yoginis are mentioned in the appropriate places. These show that the Uttukādu composer was, in addition to being a devotee of Krishna, a follower of the Srī Vidyā cult.

Prof. Rajagopalan has produced an interesting biography of the composer from the scanty material available and has modestly pointed out that his analysis of the musical quality of the compositions was bound to be 'superficial' and a more critical appraisal of them from various angles could be done only when all the pieces and their musical setting became available. He has, however taken the first step by publishing in the book under review an analytical list of all the 289 songs attributed to Uttukādu Venkata Subbayyar. The book is an excellent introduction to the rich material that awaits further research. Srī Krishnamurti Bhāgavatar has also contributed a brief foreword in Tamil.

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COMPOSITIONS OF SRI SADASIVA BRAHMENDRA: Set to music by Sangita Kalanidhi Semmangudi R. Srinivasier. Published by the Semmangudi Srinivasier Golden Jublee Trust, Madras. Price Rs. 6.

It may not be correct to describe Sadāsiva Brahmēndra as a music composer (vaggēyakāra) in the strict sense of the word but the 23 Sanskrit kirtanas composed by him are lyrics of unsurpassed beauty. Later composers like Tyāgarāja were fascinated by the simple beauty of Brahmēndra's words. Tyāgarāja has not only composed a kriti starting with the words 'Mānasasancharare' but his kriti 'Nadachi nadachi' is based on the song 'Khēlati mama hridayē' of Brahmēndra. Its anupallavi 'Pudamisutā

sahāyudai chelangē pūrnuni ātmārāmuni guda' is obviously inspired by the charana 'Sānti Vidēhasutā sahachāri - daharāyodhyā nagara vihāri' in Brahmēndra's kriti.

Sadāsiva Brahmēndra, who was disciple of Srī Paramasivēndra Sarasvati, the 57th pontiff of the Kānchi Kāmakoti Math, is a name to conjure with in the field of Advaita and he is the author of many classics like the 'Atma vidyā vilāsa'. His songs have an important place in the Bhajana sampradāya of South India. Vidwan Semmangudi Srīnivāsier was one of the earliest to popularize the kirtanas of Brahmēndra by singing them in his concerts and I have heard him sing 'Mānasa sancharare' and 'Bruhi Mukundēti' more than fifty years ago. Inspired by a saint called Varahur Periyaval, he learnt the pieces from Vidwans and for some songs he himself set the 'varnamettus'.

The Srīnivāsier Golden Jubilee Trust has done well in publishing the present book with the sāhitya in Dēvanāgari and Tamil scripts and a simple notation. The book, which includes an English biography of Sadāsiva Brahmēndra, is elegantly printed and will be of great help to musicians and music students.

T. S. PARTHASARATHY

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